

# MUSICAL AMERICA



Edited by

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## ITALIAN OPERA CO.'S STARS ARRIVE HERE

**Pinsuti, Its Artistic Director, Believes That Operatic Trust Is Soon Coming**

The doubt, as to accomplishment, that has clouded the worthy enterprise of the Italian Grand Opera Company, which had planned a season at the Academy of Music this year, was cleared away finally and decidedly by the arrival of a goodly number of stars for the old Fourteenth street house.

Signor Ferrara and Signor Pinsuti, together with Ralph Edmunds, who formerly was identified with the Metropolitan's press department, were on hand when *La Lorraine* was lodged in its North River dock, last Saturday.

Of paramount importance was Nicholas Zerola, a tenor who is spoken of as "a second Tamagno." He has been singing in Monte Carlo and in the San Carlo Opera House in Naples. "Aida" has been selected for the opening bill, and Zerola as *Radames* will then have a chance to show his mettle.

Also of interest was Blanche Hamilton Fox, daughter of Albert Fox, of Boston. She is a leading mezzo-soprano, and sings under the name of Blanche Volpini. She is twenty-seven years old, and began her musical studies in Boston, and then studied in Paris and Berlin. She made her debut in Milan in February, 1906, in "La Favorita," and subsequently has sung with success in various foreign cities. As *Mignon* she made a hit at the last carnival season in Venice. Ester Ferrabini is a contralto, who sang here before with the Leoncavallo company. Last Winter she was leading soprano with the San Carlo Opera in Naples, and during the past Summer has been singing in Buenos Ayres.

Mme. Adaberto, the principal dramatic soprano of the company, was a member of the Metropolitan last season.

Guerrina Fabbri was the contralto with Patti during that diva's last tour of the country in 1894. She has often appeared in Covent Garden, London, and in recent years has divided her time between Italy and Russia.

Others who arrived were: Luisa Villani, Amelia Sedelmayer, Matilda de Campo, Nicola Zerola, Giuseppe Armanini, Eugenio Battaini, Talien Segura, Ernesto Caronna, Secci Corsi, Luigi Lucenti, Paolo Wulman, Raffaele Barocchi, Agide Jacchia, and Giuseppe Angelini. Forty members of the chorus and twenty-four ballet dancers also were passengers.

The season at the Academy of Music will open on September 4. The singers who will be heard on the opening night will be Adaberto and Fabbri, Zerola, Segura, Lucenti and Wulman. Among the operas to be produced during the first week will be "Rigoletto," "La Bohème," "Trovatore" and "Tosca."

G. Pinsuti, the artistic director of the company, in an interview at the pier, said that he believed that a giant octopus was planning to amalgamate all of the big grand opera interests. He said:

"There is no question but that there is a move on foot to monopolize grand opera under one management. The indications are too apparent not to merit serious attention. Ambitious producers have for some



Jeanne Gerville-Reache, the Manhattan Opera House Soprano, as "Delilah." She Will Be the Leading Soloist at the Worcester Festival. (See Page 25)

## MANHATTAN FORCES READY FOR OPENING

**Longest Season of Grand Opera Will Begin on Monday Evening  
—Artists Arrive**

Monday evening of next week will see the earliest opening of any opera season in the musical history of New York. As might be expected, Oscar Hammerstein is the man to make the innovation, and his "educational" opera be it a success financially or not, will certainly add another laurel to the crown of a man who dares and a man who does.

A fine cast and splendid all-round production at popular prices, and a novelty in the shape of the resurrected "Le Prophète," from the honored pen of Meyerbeer, will be the attraction that will serve to bring many music lovers back from seashore and mountains.

The bills for the balance of the week are: "Aida," Tuesday evening; "Carmen," Wednesday evening; "Lucia," Thursday evening; "Aida," Friday evening; "Traviata," Saturday matinée, and "Le Prophète," Saturday evening.

The alterations in the interior of the house have held up the rehearsals somewhat, and part of the time chorus and orchestral rehearsals were held in the basement of the Manhattan. The sale of seats is very encouraging, and the long lines at the box offices remind one of last year's big weeks.

The *Lorraine*, which hove into its North River dock last Saturday, bore the greater number of, if not all, of the principals for this "educational" season. Of paramount importance is the presence of Frederico Carasa, the Spanish tenor, whose name and European record have been most strongly in the limelight. It is safe to say that of all the singers, he is the most interesting to the people. They want to know if Caruso has a rival. Since his arrival he hasn't given sign of those warlike attitudes against Caruso that have helped to fill the papers during the past weeks. Hammerstein has signed him for five years.

Marguerite Sylvia is another star of the company, who first came to this country as the fiancée of young Gerald du Maurier, to act with Beerbohm Tree.

Domenico Russo, a young Italian tenor of fine presence and equally superb voice, who has carved out a great name for himself by his performances in the West, South America and Europe, is also calculated to create a furor.

Others include George Lucas, who was at the Metropolitan for a season several years ago; Jean Duffault, a tenor from the Gaité, in Paris; Lalla Miranda, the Australian coloratura soprano; Alice Baron, a dramatic soprano, who was engaged by the Paris Opera, and sued the managers when they abrogated the contract; Marguerite d'Alvarez, a French contralto, who will make her debut in "La Juvénisse," and who has been singing in Antwerp; Eva Gripon, wife of one of the famous Parisian journalists; Tati Lango and Gina Severina, sopranos; Berthe Soyer and Alice Gentle, contraltos; Pierre Leroux, Emilio Venturini and Giuseppe di Bernardo, tenors; Enrico Bignatara, Wilhelm Beck, Gaston Villa and Nicola Fossetta, baritones; Laskin, Constantin Nicolay and Giuseppe di Grazia, basses, and Giuseppe Sturani, Gaetano Scognamiglio and Ruiz, orchestra directors.

(Continued on page 4)

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## MME. SAMAROFF HAS BAR HARBOR DEBUT

American Pianist Makes First Appearance After Notable Successes Abroad

BAR HARBOR, ME., Aug. 23.—Olga Samaroff, the American pianist, appeared here in recital in the auditorium of the Building of Arts on Saturday, August 21. The beautiful hall has held many enthusiastic audiences this Summer, for the attractions have been of the highest order, but it has seen no more enthusiastic gathering than that which greeted the pianist.

Mme. Samaroff took this opportunity to make her debut in America after a year spent in touring Europe. While abroad she appeared with all of the leading orchestras and in many recitals, and was everywhere received with the greatest enthusiasm. Her first performance in this country since her return showed unmistakably the results of her European experience. Broad as her interpretations were, the pianist has gained in breadth of style, and now possesses a virility, an authority in her presentation of a program that proclaims the really great artist. In addition to the increase in breadth, there was also noticeable a certain fineness of perception that made her Chopin playing a delight. In technic she is, as she always was, absolutely sure.

The program was as follows: Chopin, Ballade, Nocturne, several etudes and an Impromptu; Mendelssohn, Capriccio; Schumann's Nachstück; Juon, Nymphs and Satyrs; Liszt, Gnomenreigen; MacDowell, Concert Etude. Of this list, as may be supposed, Mme. Samaroff gave an excellent account, though perhaps the Chopin selections were rendered with the greatest success. Her Chopin playing is emotional, it is free in its conception, but it is also within the bounds of good musical taste. For this reason her Chopin playing appeals to the true musician as a sane exposition of the composer's intentions. The audience evidently recognized this, for it was most enthusiastic in its approval.

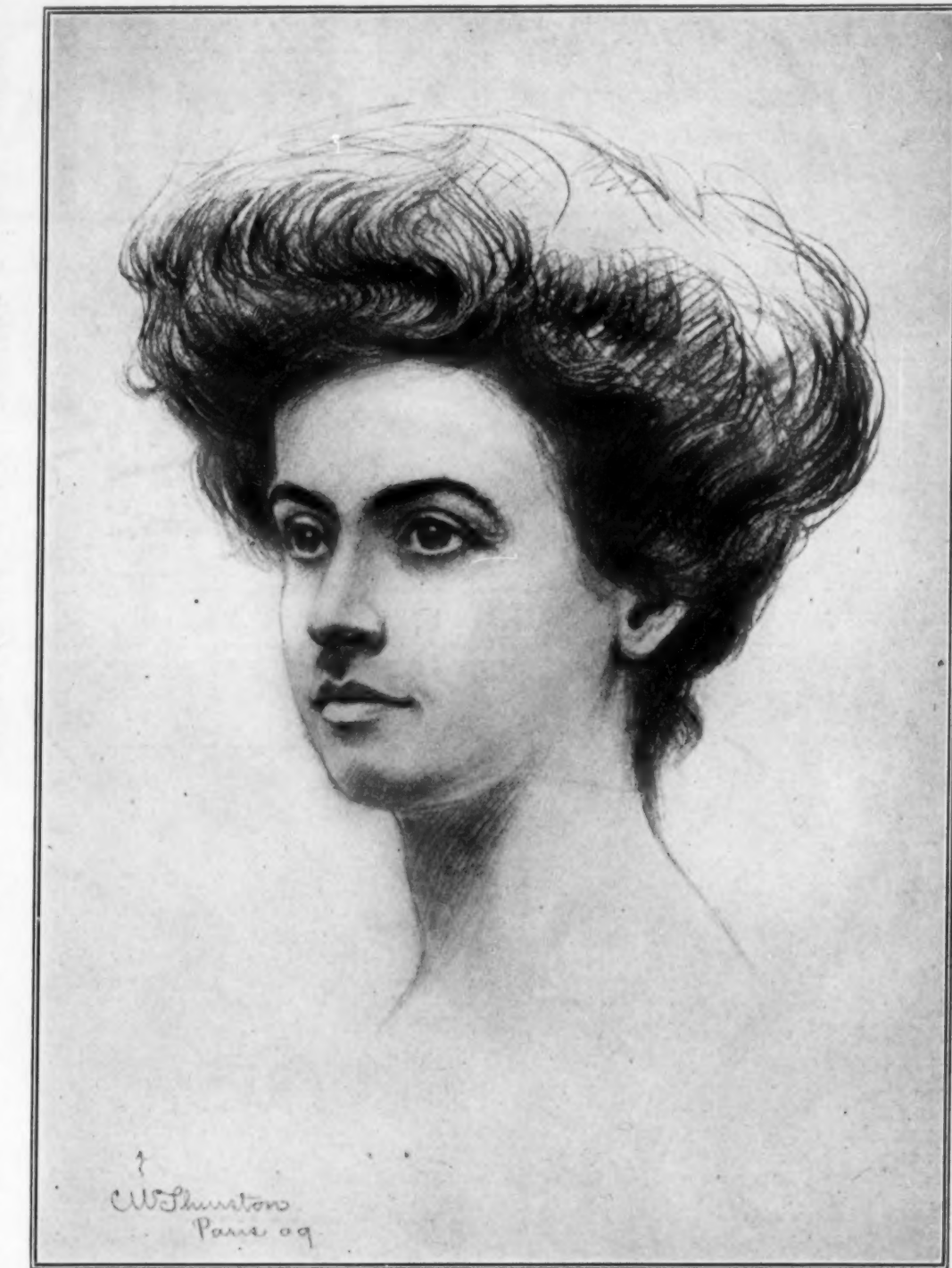
While the Mendelssohn and Schumann numbers were well done, the brilliancy of the Juon, the Liszt and the MacDowell selections gave the listeners another chance to vent their enthusiasm, which they did in unmistakable terms. After all is said, it still remains true that Mme. Samaroff is at her best in music that requires great emotional strength or in compositions that display brilliancy and dash, and the above program was calculated to show this excellent player at her best. The pianist made an auspicious beginning of her season in America, and, if she follows up the promise of this first appearance, Mme. Samaroff will add very materially to her reputation at home.

### MANHATTAN VS. METROPOLITAN

Hammerstein Will Sue for \$25,000 Because of Latter's "Discourtesy"

Oscar Hammerstein has announced that he will bring suit against the Metropolitan Opera Company for \$25,000 as soon as his attorney returns from Europe. The claim arises from the impresario's dealings with Otto Kahn and Andreas Dippel last season in relation to their use of Zenatello during the road tour of the Metropolitan.

When Caruso, too ill to go to Chicago, left a big vacancy in the company, Hammerstein allowed Zenatello to join the rival company.



MME. OLGA SAMAROFF

This Portrait of the Illustrious Young American Pianist Is the Work of Charles W. Thurston, a New Hampshire Artist, Who Is Now Recognized as One of the Leading Painters in Paris

merstein allowed Zenatello to join the rival company.

Out of gratitude for the kindness, Mr. Kahn wrote to Hammerstein, assuring him that the company would be happy at any time to reciprocate the favor.

Hammerstein wanted to take his educational opera company to Chicago in November. The Metropolitan Company goes there in April, and in its contract is a clause which says that no opera company can play there before April. The Metropolitan company refusing to rescind this prohibition in Hammerstein's favor, the latter now wants to be paid for Zenatello's services.

### Noted Horn Player Comes to America

G. Lindenhann, lately first horn of the famous Amsterdam Orchestra, under Wilhelm Mengelberg, arrived last week in New York. Mr. Lindenhann went to Chicago, but is partly bespoken for the Cincinnati Orchestra.

### The Dippels in Munich

MARIENBAD, Aug. 21.—Andreas and Mrs. Dippel are staying at Munich.

### BAYREUTH'S TICKET REFORM

Wagner Festival Management Ends Scandalous Speculation

BERLIN, Aug. 21.—Speculation in seats at the Richard Wagner festival here has been prohibited.

The schemes of hotel porters who have hitherto made a harvest by cornering the best seats to sell at inflated prices have been prevented, as no tickets are obtainable except direct from the management. The purchaser is required to sign an agreement not to dispose of his ticket even at cost price, without the consent of the directors.

Formerly the five-dollar seats were often sold at ten or fifteen times their original value, and the speculation became a crying scandal.

### The Dippels in Munich

It was during an orchestral rehearsal of Debuss's "Pelléas et Mélisande" at Covent Garden. First cleaner to second ditto in the auditorium: "Ain't the band playin' rotten this mornin'!"—Orchestral Gazette.

## ZEISLER PARTY SEE SIGHTS IN ENGLAND

Celebrated Pianist and Her Family, on Motor Trip, Follow an Interesting Itinerary Abroad

CHICAGO, Aug. 23.—An interesting budget of news is contained in letters received from Mrs. Fannie Bloomfield Zeisler, the pianist, who, with her family, was in Grindelwald, Switzerland, when she wrote on August 2. Other members of the party were Maurice Moszkowski and his brother, Alex Moszkowski, with wife and son. Alex Moszkowski is a writer of note, who has just finished an epoch-making book on an artistic subject of which he read some extracts to Mr. and Mrs. Zeisler, which they found marvelous.

On July 18 Mrs. Zeisler and her family were on one of the torpedo boats viewing the entire English war fleet of 147 boats, which was in the Thames, stretching along for twenty-five miles.

They were at Hampton Court, where they viewed the palace and grounds and saw many interesting mementos of Queen Victoria's early youth, among others, her playthings and account book.

On July 20 they saw "Tess" at the invitation of the composer, Baron Frederick d'Erlanger. They pronounced it a glorious work, fine music and pleasing and splendidly given by Destinn, Zenatello, Sammarco and Mlle. de Lys.

Their motor trip was a complete success. They took in the beautiful town of Oxford, with its twenty-two colleges and quantities of halls, some hundreds of years old.

The Zeisler party then visited Warwick Castle and the wonderful ruin of Kenilworth, made famous by Walter Scott. They saw the staircase where the Earl of Leicester had Amy Robsart killed. At Stratford-on-Avon they stood on the spot where Shakespeare lies buried. They saw the famous old Worcester Cathedral and went all through the china factory. From there they went to Ludlow, and then to Shrewsbury, near which, at Wroxeter, they saw some old ruins of an old Roman town—Uriconium—which has been destroyed and buried for ages.

After having been to Chester they went to Llandudno (a lovely ocean resort and beautifully situated), then to Conway and Carnarvon. On the way to Betteys-y-cold they saw the beautiful Swallow Falls and walked to Fairy Glen and Falls.

They returned through Shrewsbury to Hereford, then to Ross, Monmouth, Raglan, and then the magnificent and impressive ruins of Tintern Abbey. They walked up the Wyndcliff to get the gorgeous view, and from there went to Chepstow and Gloucester.

On July 29 they went to Bath, where they saw the old Roman baths that had been dug out from under the present city. The baths are about 1,800 years old. The present city has evidently been built on top of an old Roman city, from which only part can be recovered. They then went to Wells and to Glastonbury. They then saw the old ruin of a Druid temple (2,200 years old) at Stonehenge, then to Salisbury, and at Winchester stood on the spot where Jane Austen lies buried. They saw Wolverly Castle (where Bloody Mary lived before she was married to Phillip II of Spain in the chapel of the castle). They then went to Midhurst, where they saw Cowdry Castle; then on to Hazelmere, where they saw the house in which George Eliot wrote some of her books.

"Her performance of the arrangement of Bach's Organ Concerto reminded one of Carreno, so virile, so strong and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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## "MAKING UP" FOR MY FAVORITE ROLES

David Bispham Tells More About His Methods in Portraying the Characters in Which He Appeared During His Career on the Opera Stage

By David Bispham

[EDITOR'S NOTE.—In the July 31st issue of MUSICAL AMERICA Mr. Bispham related how the characters Alberich, Vicar of Wakefield, Telramund, Iago, Alfio and Falstaff had impressed him, and described what means he had employed in making these rôles vital representations. In the present instalment Mr. Bispham writes of other characters that were notably represented by him during his brilliant career on the operatic stage.]

*Kurwenal*, in "Tristan and Isolde," was the first Wagnerian part I ever played; and the impression I received from studying it—though I had seen it while in Germany—was that it was the embodiment of Fidelity,

*Senta* dreams of must become a reality from his first entrance on the ship to his appearance in her home. Dark, silent, moody; deep lines, quiet movements, hope, love, defeat and final salvation must all be in behind that mask and beneath the drooping hat and encircling cloak. The puzzle is—having got all this there, how to convey it over the footlights, and no one need try to play *The Dutchman* without every aid his paintbox can give to the human canvas, for here is a "living picture" of the most complex sort.

*San Bris*, in "The Huguenots," I try to



Photo Copyright, A. Dupont.

Mr. Bispham as "Kurwenal"

and so I have endeavored to make it seem a rough servitor, "faithful unto death;" faithful to every interest of his master—the dog-like fidelity that too seldom is found in human beings—the human expression that is so often seen in dogs. The make-up of *Kurwenal* suggests all this; but, as I said before, the mystery lies in living the part for the time being.

*William the Conqueror* in Cowan's grand opera "Harold" (which was among the works performed at Covent Garden) was one of the almost smooth-faced and quite historical characters about which there was nothing to do but copy such material as was on hand descriptive of this maker of history, and try to throw around the part as much "atmosphere" as would be consistent with a red-headed man clad in chain armor, conquering a nation and singing about it the while.

*Wolfram* in "Tannhäuser" was also one of my early rôles, and I tried to make this knight as direct a contrast, in appearance and bearing, to the fiery *Tannhäuser* as was humanly possible. I think of him as fair-haired and bearded, of a poetical nature and religious tendency, and as affecting a style of dress of a semi-churchly sort, while assuming the facial expression of Christ. This seems to me not to be a part that demands a strong make-up, for though the man is very distinctive, his is not the masterful nature, and should appeal more to the ear and memory than to the eye.

*The Flying Dutchman* is, however, a study of another sort altogether, and should appeal to every sense of the auditor; eye, ear, imagination, all must be alert to catch the drift of this wandering Gentile—what



Mr. Bispham as "San Bris"

make as hard and cruel a man as ever lived—the make-up is similar to what I use as *Pizarro* in "Fidelio;" and in each, though the dress differs, the head represents a man of middle age—iron-gray short hair and beard, bitter in expression, short in speech, abrupt in movement—in fact, the embodiment of the sinister thought that pervaded Europe for centuries and that had nothing in common with peace or good will to a living soul.

*Urok*, in Paderewski's opera "Manru," is frankly a study in idiocy. He is what the Irish call a "village natural;" and having seen such unfortunates, I tried to make a composite picture of one. This poor soul has in his distorted mind and body but one idea—love for a girl who only pities him, and the consequent hate for her lover. *Urok*, I take it, is paralyzed, and I make one side of his face and body to show the effects of this condition. He is undersized, one leg shorter, one hand and arm weaker than the other, his face is drawn to one side; in fact, a hideous creature—but, as I see him, he has at least the merit of having been drawn from nature.

*Beethoven*, in my adaptation of Hugo Müller's play "Adelaide," was the result of the most careful study of the biographies and portraits of the master, the life and death masks, his image, his peculiarities, his sanity, his insanity and his all-pervading nobility of character. After all this I chose the bust by Landgrebe as being the one which in all probability most nearly resembled Beethoven, and it was on the dressing table as I made up for my first performance of the play. A friend entering the room behind me, and seeing my face in the



Photo Copyright, A. Dupont.

Mr. Bispham as "Urok"

glass and the bust over my shoulder, exclaimed, "The resemblance is so striking that, could you suddenly become white and the bust colored I defy any one to tell which is which."

But there it is again—the superficial likeness is only part of the story, for, while



Mr. Bispham as "Beethoven" in Hugo Miller's Play, "Adelaide"

as well known a personage as Beethoven must be represented as he probably was, to the eye, the secret lies, and ever will be in the wonderful power that a few people have of so visualizing and handling their vision that an audience may seem to be in the very midst of the events portrayed before them and in the presence of the living beings represented.



Mr. Bispham as "The Flying Dutchman"

## KITTY CHEATHAM HOME FROM EUROPEAN FIELDS

Enthusiastic Over Wordless Songs for Children by Debussy—Guest of Pretender's Wife

Kitty Cheatham, the entertainer who assists in making childhood worth while, as well as maturity, by her delightful recitation-vocal journey into the land of bogie boos, folksongs and coon songs, arrived from an European sojourn last Saturday on the *St. Louis*. As is usual, she returns with a long string of conquests, artistically speaking, of French and British hearts.

A portion of her time was spent in motoring through sunny France. She had the pleasure of accepting the hospitality of the Spanish Pretender's wife and the great-grandson of Charles X.

Her American admirers will be glad to hear that she has brought a collection of wordless songs of Debussy, under the title of "In the Children's Corner," which she describes as being enchanting. She will endeavor to get some American poet to write verse compatible with the melody. If this prove difficult, she may adapt something from Eugene Field or another of the masters of the anterior age.

King's Counsellor and son of the novelist, Henry Dickens, has given Miss Cheatham his own cuts to fit "A Christmas Carol."

Before making her Winter tour of the Northwest and California she will bide a while in the Adirondacks. Invitations have been given her to entertain in Australia, Roumania and Holland.

## Schumann-Heink's Tour Completely Booked

No more Winter dates are now available for Mme. Schumann-Heink, the Henry Wolfsohn Musical Bureau have completely booked the tour of the great contralto from September 26 to December 12, when the diva wishes to take a two weeks' vacation over the Christmas Holidays. From January 1, when she will sing in Pittsburg, up to March 22, when she will return from the Pacific Coast, every day is filled. A large number of negotiations are now pending for her appearances in the leading Music Festivals during April, May and June.

## Victor Benham Homeward Bound

Victor Benham, head of the Michigan Conservatory of Music, and who has an opera scheduled for production at the Opéra Comique, in Paris, this Winter, was a passenger on the incoming *St. Louis* last Saturday.



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## ZIEGLER PUPIL IN SUMMER RECITAL

### Esther M. Kendig Sings Excellent Program in Brookfield, Conn.

BROOKFIELD CENTER, Conn., Aug. 23.—Esther M. Kendig, soprano, an artist pupil of Mme. Anna E. Ziegler, of New York, appeared in a song recital here with Elsie Ray Eddy at the piano. The program was as follows:

"Deh vierr, non tardar," Mozart; "Piano, piano," Weber; "Freudvoll und leidvoll," Beethoven; "An den Sonnenschein," Schumann; "Chantez, Riez, Dormez," Gounod; Hindoo Song, Bemberg; "Charmant Oiseau," David; "Love Is a Bubble," Allsien; The Danza, Chadwick; "I'm Wearin' Awa," Foote; "A Maid Sings Light," MacDowell; "As the Gloaming Shadows Creep," MacDowell; "Haymaking," Needham.

Miss Kendig has a high lyric soprano, singing high C and D without effort and with perfect ease many times in succession. Her interpretative ability is especially well developed and she rendered the numbers on her program, with their widely varying styles, with an understanding of their contents that showed true musicianship. The several numbers were sung in the original languages, Italian, French, German and English. She was enthusiastically applauded and was compelled to add almost as many encores as there were program selections.

Miss Kendig has, for some years, had charge of the vocal department of Albright College, Myerstown, Pa., organizing each year a glee club that sings at concerts and college functions throughout the State. Miss Kendig is particularly successful in directing church choirs, having had charge of choirs in Lancaster, Reading and Lebanon, Pa. At present she is soloist and choir director of Bethlehem Lutheran Church, Harrisburg, Pa., one of the largest churches in the city. She is a



ESTHER M. KENDIG

### Young Soprano Who Occupies Important Positions in Pennsylvania, and Who Has a Remarkable Voice

member of the National Association of Teachers of Singing and has her studios in Harrisburg.

### "Musical America's" New Berlin Representative

Charles H. Keefer, who is prominently identified with Berlin's musical and newspaper life, has been appointed MUSICAL AMERICA's Berlin representative. His headquarters will be at Goltzstrasse 24. Jason Moore, who formerly held this post, has returned to America.

### Marjorie Morgan Dies of Burns

BRIDGEPORT, Conn., Aug. 23.—Marjorie Morgan, the daughter of Lewis H. Morgan, who was burned in the fire which con-

sumed her father's houseboat yesterday, died to-day. Miss Morgan was one of the most accomplished of the younger society set. She had studied music abroad.

### ADDRESSES ADELPHIAN CLUB

#### Arthur Farwell Lauds Bohemian Club Jinks in Alameda, Cal.

ALAMEDA, Aug. 17.—Arthur Farwell, MUSICAL AMERICA's special representative, who is traveling in the Far West in the interests of that publication, declared before the Alameda Adelpian Club, this afternoon, that the music given at the Bohemian Club jinks was the most important music movement in the world to-day. In recognition of the music by Californian composers given at the jinks, Mr. Farwell compared Bohemia with Bayreuth, giving the palm to Bohemia.

Mr. Farwell was the guest of the music section of the Adelpian Club at a reception given him at the clubhouse this afternoon. The reception committee was composed of Mrs. Charles Bradford, curator of the section; Mrs. James E. Higgings, club president; Mrs. H. A. Hebard, Mrs. I. N. Chapman, Mrs. F. B. Weeks, Mrs. S. M. Haslett, Mrs. Frank Otis, Mrs. Philip Teller, Mrs. S. B. Connor, Mrs. A. J. Samuel, Mrs. C. H. Smith, Mrs. Elizabeth Westgate and Louise M. Maguire.

Among the musicians and others present were: Mrs. Ralph C. Harrison, Mrs. M. Bardelini, Mrs. Jessie Wilson Taylor, Miss Lawrie, Miss Katherine McCoy, Mrs. Blanche Ashley, Eula Howard, Mrs. Tenny, Frederick Zech, Frederick Maurer, Jr., George Stirling, Professor Keeler, Frank Wickmann, W. B. Bartlett, Miss Rita Slater, Ernest McCandlish, W. J. McCoy, Mrs. Gabelle O'Connor, Mrs. Adolph Schubert, and others.

### Hammerstein Forces to Sing in St. Paul

ST. PAUL, Aug. 23.—The Hammerstein Opera Company will appear at the St. Paul auditorium December 27 to January 2, the following week going to Minneapolis. The announcement is a complete surprise as there has been no talk of a Hammerstein season here.

Ferdinand Hummel, the composer, has written a symphony in D Major, which had its first performance at Sondershausen, Germany, a few days ago.

the Warsaw Conservatory in 1888, and later he had been director of the Opera.

Among his larger compositions are two symphonies, a concert overture, called "Das Meerenge"; two cantatas, "The Seasons in Folk Song" and "Switezianka"; a choral ballade, "Jasio"; a piano quartet, a string quartet and the opera, "Livia Quintilla," which has been produced in Warsaw and Lemberg. He also invented a system of musical notation for the blind. A few weeks ago he completed a new opera, entitled "Die Rache," which will be brought out during the coming season at the Warsaw Opera.

### Charles Alfred Byrne

Charles Alfred Byrne, who figured in politics of some years back by aggressive journalism, died in Brielle, N. J., this week. In addition to publishing a number of newspapers he wrote a number of plays and comic operas. His divorced wife, a Miss Norman, was known by her work on the light opera stage previous to her marriage. Mr. Byrne was born in England and was educated at the Louis le Grand College, Paris, and in Brussels. In the past two seasons he published two small papers called the *Playgoer* and the *Opera*.

### James Blair

James Blair, widely known throughout Scotland as king's fiddler, has passed away at Aberdeen, aged eighty-three. Blair and his father, Willie Blair, had been connected with the royal family as players of strathspeys for more than sixty years.

### William Finders

William Finders, a native of Germany, seventy-one years old, an organizer and for many years active in the affairs of the Arion Singing Society of New York, died recently as the result of a stroke of paralysis. A widow and six children survive him.

### Melancthon W. Smith

After a long illness Melancthon W. Smith, a member of the Schubert Glee Club, of Jersey City, died recently at his home in Montclair, N. J.

### Christopher Schnyder

Christopher Schnyder, the Swiss composer of folk songs, is dead at Lucerne, Switzerland, at the age of eighty-four.

## FIVE MILLIONS THE COST FOR OUR GRAND OPERA

### John Warren Estimates How Much Will Be Spent for the Entertainment of Opera-Goers This Season

"Five million dollars is the price we will pay for our grand opera this season," according to John Warren in the *Bohemian* for September. Mr. Warren, who was associated with Ernest Goerlitz in the latter's concert agency last season, and who has managed the tours of many musical celebrities, has peculiar facilities for gaining first-hand knowledge on the subject of which he writes.

"Mr. Dippel furnishes us the cue in his recent statement that the Metropolitan's salary list for this season will reach \$2,000,000. Mr. Hammerstein never indulges in figures, but his companies are quite as large and expensive. The New Boston Opera Company and Mr. Pinsuti's company at the Academy of Music, if it survives the season, will bring the year's salary output for opera in this country up to a total of \$5,000,000.

"Less than 5 per cent. of this sum will go to American singers, although America will be represented in our opera houses by such high-priced artists as Geraldine Farrar, Mary Garden, Olive Fremstad, Lillian Nordica, Louise Homer, Jane Noria, Riccardo Martin, Allan Hinkley and Herbert Witherspoon. The orchestra players, who manage to see to it that no money gets into foreign pockets that might get into theirs, walk off with 10 per cent. of this sum. Five per cent. will go in administrative salaries.

"The remaining 80 per cent. will be pocketed by Italian, French, German, Russian and Scandinavian singers, conductors, managers, coaches, stage directors, choristers and ballet dancers. These foreign artists are notoriously averse to spending or investing their money in this country. They will have nothing to do with American securities.

"Allow for the doubling of this enormous salary list within the next five years and we will be confronted with an annual withdrawal of \$8,000,000 from the wealth of this country.

"The situation is somewhat relieved by the success of our American opera singers in Germany," is the writer's conclusion.

## ITALIAN OPERA CO.'S STARS ARRIVE HERE

(Continued from page 1)

time been working to this end, and under one pretext or another are amassing groups of capital for this purpose. Should monopolistic control dominate the results are obvious—there would be a pronounced decadence in operatic standards, and the manipulating of scattered opera houses for profit only. Artistic merit is bound to suffer when gain is the only motive to actuate impresarios.

"Then, too, the salaries of artists would likewise suffer and the best talent of the world would not come to these shores.

"When I first launched the Italian opera project, nearly a year ago, I could read the trend of the times, and since that time developments have proven my contention of even greater moment than I realized. My company will serve as a strong and effectual check to any really successful consolidation of operatic interests, and no one group of men will be permitted to hold sway without my active competition.

"It was I who originated the educational idea in grand opera and I shall see that my plans are carried to a successful end. I shall go even further than originally announced, for I purpose to develop the hidden talent of this country and bring to the front those amateur and semi-professional singers who possess known ability, but lack the opportunity to demonstrate their talents."

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### Richard Hoffman

Richard Hoffman, of No. 125 East Thirty-sixth street, New York, who was at one time well known as a composer, died suddenly on Tuesday of last week of heart disease at his Summer home in Mount Kisco, N. Y., in his seventy-ninth year.

He was born in Manchester, England, and came to this country when he was sixteen years old. He accompanied Jenny Lind in her tour of the United States in 1850, having been engaged for that purpose by P. T. Barnum. He had already made his first appearance, on November 16, 1847, at a concert in the Broadway Tabernacle.

Mr. Hoffman had been an honorary member of the Philharmonic Society since 1854, and frequently played in its concerts. In 1897 the society gave him a golden jubilee. He composed many well-known songs and made many operatic adaptations. Among these are "La Gazelle," "Spinning Song," "Crossing the Bar," "Memory," the adaptations for the pianoforte of excerpts from "Parsifal" and "Götterdämmerung" and the adaptation of the scherzo from Mendelssohn's Scotch Symphony. He is survived by a widow, was Fidelia M. Lamson, and three children, Mrs. William K. Draper, Malvina C. Hoffman and Charles L. Hoffman.

### Sigismund Noszkowski

The death is announced in Warsaw of Sigismund Noszkowski, one of the most notable of the Young Polish composers.

Born in Warsaw on May 2, 1848, he first studied at the Warsaw Institute of Music, then went to Berlin, where he continued his work under Friedrich Kiel and Oscar Raif. In 1876 he became conductor of the Bodau Society, Constance; five years later he returned to Warsaw to become director of the Music Society, which position he held until 1892. He became a professor at



## THE BEST NATURED TENOR IN CAPTIVITY

That's What One Interviewer Found  
Carasa to be—Margurite Sylva's  
Operatic Career

The arrival of a galaxy of opera stars for the Hammerstein "educational" opera and the Italian Grand Opera has furnished rare food for the ravening pen of the interviewer. Frederico Carasa, the much discussed tenor and "rival" of Caruso, and Marguerite Sylva, the soprano who has been here before, have proved likely subjects.

The interviewer terms Carasa "the best-natured tenor in captivity." Carasa, according to Viola Rodgers, writing in the New York American, admits to the "fact" that Caruso's voice has the same quality as his, but, perhaps in duty bound, added that his (Carasa's) voice excelled in strength. "Please do not say I am the greatest tenor in the world, for I say nothing like that," he declared. "I do not want to get into trouble with the other singers. I shall be friendly of course with Caruso if I meet him. I do not know him."

Carasa's habiliments suggested to the interviewer that the tenor is what might be termed a "sport." This the latter denied, alleging that he had no vices, drinking little and smoking never. He stated that wives were bad for tenors. In conjunction with this, he added that he is too young to marry, and that it would be a mistake for any man to do so before his career was created.

Carasa is the youngest of a family of twelve children, and was educated for the law.

"My voice as a little boy was most beautiful," he said. "I sang soprano, and at fifteen very suddenly I awoke one morning to find myself a tenor."

Carasa considers Hammerstein his artistic father.

In costume he was a symphony of color. He wore a bright moss green suit striped with deep blues and darker greens. His cuffs and collars were of white and violet stripes. His socks, visible for several inches, were of red brown, and his shoes of black patent leather with gray suede tops. He wore a green tie, in which was stuck a big gold safety pin with a sapphire attached, surrounded by diamonds. To cap all was a bright green cocky Alpine hat, with the bow behind.

"You see, I am taller than Caruso and have a thin waist, which is good for a singer. I do not wear corsets, either," he said.

Carasa is confident that the American people will sing "Hail to the King" after hearing him.

A discussion of "Carmen" found Marguerite Sylva an interested and interesting talker. "This was the first part I ever sang on any stage," she said. "I was only eighteen at the time, and the place was Drury Lane, London."

"I was born in Brussels, and with my sister had a thorough musical education. My sister is famous as a violinist on the Continent. I studied the piano in the Brussels Conservatoire. My voice was neglected. Nobody thought I had one. However, after I had finished at the Conservatoire I took a little fling at voice culture with a singing teacher. I really studied hard, and went so far as to learn certain parts, among others Carmen."

"In 1896, when I was eighteen years old, I went to London with my sister. One day she was playing for W. S. Gilbert and I was playing her accompaniments."

"Don't you do anything?" he asked me.

"I told him I could sing a little, and he asked me to sing something for him. I chose the 'Habanera' from 'Carmen.' When I had finished he made me an offer to appear in 'The Grand Duke,' which was almost ready for production. I simply



The Accomplished Musicians Who Form the Flonzaley Quartet Are Shown Here on the Lake at Lausanne, Switzerland, Where They Have Devoted the Greater Part of the Summer to Recreation and Practice. They Will Tour America Again Next Season

smiled and told him that I was going to try grand opera first. Did you ever hear anything like it? I can't imagine myself doing it now. However, I had a chance to sing before Sir Augustus Harris, who was at that time director of the Drury Lane Opera. When I sang for him he liked my voice and engaged me for five years. It was arranged that I should make my debut in 'Carmen.'

"Mind you, at that time I spoke only French, not a word of English, and I had twenty days only in which to learn the part in that language. I managed to do it after a fashion, but my English must have been very funny. It was arranged that I should make my first appearance at the Crystal Palace. If I made a success I was to go to Drury Lane. I sang on a Thursday at the Crystal Palace, and the following Saturday I went to Drury Lane and sang Carmen there all that season."

"Then Sir Augustus died, so my opera aspirations seemed to be finished. But at that time Beerbohm Tree, who was planning an American tour, happened to meet me, and he thought he might make an actress of me."

"He didn't realize how little English I spoke. I played Mme. de Pompadour in 'The Seats of the Mighty,' and some other small parts, but he soon saw that I couldn't play longer parts until I knew English better. When I did the Player Queen in 'Hamlet' I never was able to get through my scene. Hamlet and all the court were in gales of laughter. Mr. Tree said that it was one of the funniest things he had ever seen on any stage."

"Then came an offer for me to play the leading part in 'The French Maid' at the Herald Square Theater, and Mr. Tree very kindly let me go. After that it was simple. I went from one musical comedy to another. I played in 'The Strollers,' 'Miss Bob White,' and with Alice Neilson in 'The Fortune Teller.' I even sang in the music halls."

"It was at that time that I met Mr. Hammerstein for the first time when I sang in his Olympia Theater. I remember that among other things I sang the jewel song from 'Faust.' Then I starred in 'The Princess Chic' and other operettas, and my final American appearance was made with Francis Wilson in 'Erminie.'

"I went abroad with my husband in 1904. We went to Nice and Monte Carlo. We heard opera and other music, and I went mad over it all. I wanted to sing in opera myself. With the aid of a friend of mine, a singer, I got a hearing before M. Capoul of the Paris Opéra, and he was good enough to recommend me to the Opéra Comique, where I was engaged. Then I

studied for a whole year, and in September, 1906, I made my debut at the Comique in 'Carmen,' which I sang there for two years, together with 'Cavalleria Rusticana.'

"Last season I sang in Marseilles, and there is scarcely an opera house in France where I have not sung at one time or another. I have sung in 'Werther,' 'Faust,' 'Tosca,' 'Manon,' 'La Bohème,' and 'Pagliacci,' and I expect to sing all these operas here, except 'Werther' and 'Manon.' Mr. Hammerstein has also asked me to sing Venus in 'Tannhäuser,' which I have never sung before."

### RUSSELL SAILS SEPTEMBER 3

Boston Opera House Director Will Arrive Here Five Days Later

BOSTON, Aug. 23.—Henry Russell, the director of the new Boston Opera House, has cabled to Eben D. Jordan, president of the opera company, that he is to sail from Cherbourg on September 3, and that he is due to arrive in New York on the 8th. Mr. Russell, who is now in Milan, is completing arrangements for the two years following the first season, for he has already, some weeks since, arranged the minutest details for the first season as to repertory, artists, etc. He will go to the southern shore of Italy for a much-needed rest of ten days and will then start immediately for his Paris offices, where final directions will be given regarding the passage of the several scores of artists engaged and the chorus of a hundred voices that will augment the chorus of American girls who have been in training for the past ten months under the tutelage of Maestro Sbavaglia. Immediately on Mr. Russell's arrival in New York he will hasten to Boston to consult with Maestros Conti and Menotti regarding rehearsals for the season, and with Mr. Flanders, general manager of the opera house, regarding the business affairs of the company. The Boston opera house will positively open on November 8, with "La Gioconda," with a cast including Nordica, Constantino, Meitschik and Baklanoff.

### Dunning System in Chautauqua

CHAUTAUQUA, N. Y., Aug. 23.—Carrie Louise Dunning, the author of the Dunning System of Music Study for Beginners, who has had charge of a most successful class at this resort, has been engaged to take charge of both the July and August classes for the coming season. The ideal combination of pleasure and study offered by classes in Chautauqua has aided in the success of the work. A class will be organized in New York early in October by this most successful teacher.

### Fanning-Turpin Season Begins

Cecil Fanning, baritone, and H. H. Turpin, his accompanist, have ended their Summer vacations and are now in Boston to fill the first Eastern date of the coming season. These two artists have added to their already long list of engagements, Ann Arbor, Ohio State University, Ogontz School, Lawrenceville School and other educational institutions.

### Miller for Worcester Festival

Mr. Reed Miller has been engaged through his agents, the Henry Wolfsohn Musical Bureau, to sing the tenor rôle in Mendelssohn's "Elijah" at the forthcoming

Worcester Festival, September 29. Mr. and Mrs. Reed Miller (Mme. Emma Nevada Van der Veer, the mezzo soprano) are now at Westport, N. Y., where they will give a song recital this week.

### For Wind Instruments, of Course

[From the New York Sun]

It had to come, the Flying Symphony. A Hamburg composer, Staak by name, has announced the completion of a symphonic poem which musically depicts the flight of Bleriot across the British Channel. This wonderful composition begins with the Marseillaise and ends with "God Save the King." Naturally the work is orchestrated for wind instruments only.

### Well Worth the Money

GARDEN CITY, Mo., Aug. 13, 1909. To the Editor of MUSICAL AMERICA: MUSICAL AMERICA is well worth the money. My wife and myself, both being musicians and music lovers, enjoy it hugely. With best wishes for your continued success and prosperity, I remain, R. E. HUBBARD.

Mr. M. H. HANSON

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## COVENT GARDEN RE-ENGAGES DE LYS

Boston Soprano Who Has Been on Stage Only Three Years Is Signed for Her Third London Season—To Tour with Noted Italian Baritone

LONDON, Aug. 16.—Edith de Lys has been re-engaged by the directors of Covent Garden for the "grand" season next Spring and Summer.

This rising singer is one of those exceptional young artists who absorb in a few months what it takes the average student years to acquire. She had been with Jean de Reszke only six months when he told her that she was ready for her debut in opera. That was three years ago. She had come to him from her native city of Boston, Mass., where she had graduated from the New England Conservatory of Music, and incidentally won three scholarships. It was on the advice of Mme. Schumann-Heink, who took a great interest in her, that she came abroad to study with De Reszke in Paris.

All these facts I drew from the young Boston soprano as we sat chatting in her pretty little London drawing-room, while her mother presided at the tea table. Mrs. de Lys has always been with her daughter during her student days and her short but brilliant public career.

"As a matter of fact," remarked the mother, "I have never seen my daughter from the front save once, for one act. I always sit or stand in the wings when she is on the stage, and am with her when she is off. The exception was one night in Rome. I went to a stage box, thinking to see the opera from the front. But when my daughter came on the stage, looked for me in my usual place in the wings, and missed me, she nearly lost her cue, she was so astonished. At the end of the act she begged me not to return to the box, for she said the sight of me in the wings always gave her courage. Yet she is really a very self-possessed girl, to all appearances."

"I can certainly call myself a De Reszke pupil," said Miss de Lys, "since, in spite of my former training I studied everything, even tone production, with him, as well as acting, and he says that I sing with his method. He is a wonderful teacher."

Like the other De Reszke pupils, and especially Mrs. Saltzmann-Stevens, Miss de Lys is most enthusiastic over her teacher.

"M. de Reszke took me himself to Signor Fano (the well-known Milan agent and editor) and introduced me, when he considered me ready for a debut. Signor Fano arranged for this debut, which was made in Rome, as *Elsa*, in 'Lohengrin.'"

Miss de Lys is very fond of Italy and the Italians, as is perfectly natural, for she met with great success in that country from the first. From Rome she went to Milan, and sang *Violetta*, in 'La Traviata,' with such satisfaction to her critical audiences that she sang the rôle twenty times in six weeks. Two such contrasted rôles as these give some idea of the young singer's versatility. Her repertoire includes dramatic, lyric and coloratura rôles, and she delights to turn from one style to another. "Aida," "Tosca," "Ernani" and "Marie de Rohan," are some of the operas in which she has met with great success.

A year ago she was engaged for Milan, and was to have created the title rôle in Baron d'Erlanger's "Tess," when it was produced there at the Dal Verme, for the first time. Unfortunately, after a few appearances in the older operas, her health, which had for some time been poor, gave way entirely, and she was forced to ask release from her contract before "Tess" was produced. For a whole year she sang but three times. Now she is in much better health. Consequently when "Tess" was given at Covent Garden this Spring, although the title rôle had been assigned to Miss Destinn, who is a great favorite in London, Miss de Lys consented, at the composer's request, to take the rôle of *Aby*, the brother of *Tess*.

Although this rôle has not the dramatic possibilities of the title rôle, and is not nearly so long, it nevertheless affords considerable opportunities, both vocally and histrionically, to one clever enough to grasp them, and this Miss de Lys did to the utmost. Her rich, beautiful voice told from the first note, and she was delightfully easy, boyish and natural. London critics spoke, too, of the versatility of a prima donna who, within ten days could interpret so admirably as had Miss de Lys, *Tosca*, *Aida*, and the youthful *Aby*.

The Boston soprano came to London for the latter part of the season from Prague, where she had been appearing as a "guest" in her repertoire. She returns there next

known Italian baritone, who was mentioned for the Academy of Music Company. Apparently his negotiations with the managers have failed, for he is planning a Continental tour instead. Miss de Lys will sing in "Aida," "I raviata," "Marie de Rohan" and "Ernani."

The present was not her first engagement at the old London Opera House. She appeared there two years ago during an Autumn season of Italian opera, and the then unknown young soprano impressed London critics most favorably with her dramatic impersonation and fine singing of *Tosca*.

She is decidedly a dramatic singer, and it is in dramatic rôles that her talents find fullest opportunity. Yet she admits that she thoroughly enjoys singing the lighter rôles, with their lesser strain upon the voice. Like all other singers, she prefers Italian to any other language for singing. She is of medium height, with dark hair and gray eyes set far apart, which is said to be the sign of an artistic temperament. She is quite slight in figure, but evidently nervous energy in her case takes the place of physical strength. There is determination in her face, and confidence.

"When are you coming to America?" I asked, in parting.

"Oh, there is time enough for that," she laughed. "I am coming when America wants me, and not until then, you may be sure."

However, the day will hardly be long delayed. In any case, London has showed conclusively that she is wanted here. She will doubtless be heard next year in a number of new rôles.

ELISE LATHROP.



Photo by Dover Street Studios.

EDITH DE LYS

This Young Boston Soprano Has Been Re-engaged for the Covent Garden Season of 1910

year, and also goes to Vienna on an operatic tournee with Mario Battistini, the well-

### New Danish Violinist in America

A new Danish violinist, Aage Fredericks, has arrived in this country, bringing with him excellent recommendations from the great musicians of Europe. Mr. Fredericks, who is to be under the management of George S. Grennell, is a thoroughly grounded musician, but is best known as an exponent of Northern music. While negotiations are under way for his appearance with several of the great orchestras, he will devote most of his time during the coming Winter to the giving of recitals of the music of Grieg, Svendsen, Sibelius, Sinding and lesser known Northern composers. He will make his debut in Mendelssohn Hall in the early Fall in such a recital.

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For particulars and year book, address : : : : : RALPH L. FLANDERS, Manager





Dear MUSICAL AMERICA:

A friend of mine, a prominent musician, has a young hopeful who takes notice of things. The youngster said to his father the other day: "You're a good musician all right, but, thank God, you don't look like one." I think that this remark gives evidence of a mind of remarkable promise. For here is a mind that combines humor with truth, that observes keenly, and that concentrates a great principle into an epigram with the convincing power of a seer.

All America has been waiting for the concise and accurate formulation of this particular thought. I have seen columns of writing, some of them your own columns, devoted to the good cause of banishing the freak. But I have never before seen the matter so completely and concisely put. The inspired sentence which accomplishes this, sums up in a word the attitude of the American nation toward all musicians who study to look the part. It sums up as well the nation's gratitude to those who prefer to exhibit their genius in their work rather than to indicate it by their neckties and their hair. Think over these words—the words of an American son to his father—and give a good reason, if you can find one, why 80,000,000 copies should not be printed in the form of a Roycroft leaflet and distributed among the American people—"You're a good musician all right, but, thank God, you don't look like one."

If Frau Cosima Wagner authorizes a Parisian production of "Parsifal" before the German rights expire, as a punitive measure against those disloyal German managers who would not uphold the Bayreuth monopoly, the situation will remind one of the scene of confusion in the last act of "Parsifal," before the entrance of that hero with the sacred lance. But who is the hero who is to enter this situation? And what is the sacred lance with which he is to restore order? It is difficult to see a future for Bayreuth. There is nothing left for a crystallized religion to do but to crack, and that is about where Bayreuth has got to at last. Now that tourists are in the habit of flocking to Bayreuth, the

theater might profitably be devoted to first-class vaudeville. Bayreuth is no longer the home of the "Bayreuth Idea." That idea has flown to America and taken fresh root in Californian soil.

What a pity that we have no musical or artistic atmosphere in America! If our cities were only like Berlin, for instance, how glorious an epoch would be inaugurated in American art life. If you are an American young lady, and if you have studied a year or two at the Dinkelspielchen Conservatorium, and wish to give a concert in the Singakademie, in order to let papa at home (who put up the money for your education) know that you have "arrived," you give away about 200 tickets. You give these to some ladies of social importance. They give them to their dressmakers, the dressmakers give them to their assistants, and some of the assistants actually go! Is not that an evidence of a wonderful musical civilization, a true musical atmosphere! If we could only have something like that in America, I would go out of the Mephisto business, and into art.

It is said that a famous dancer in Berlin gave a tea and invited all the representatives of the press. They are said to have gone to the tea, but as to write-ups, there was nothing doing. The dancer is said to have hunted up one of the representatives and to have asked him why it was. "My dear lady," he is said to have replied: "You cannot expect to get space in the Berlin papers for a cup of tea." Now, is not this further proof of the true artistic atmosphere of Berlin. Would it not be awful if the papers were weak in principle, and sold their write-ups for a mess of tea? Ah, we do not know what artistic atmosphere is in America.

It is going the rounds that a foreign humorist once paraphrased a stage direction from Wagner's "Götterdämmerung" as follows: "Brünnhilde flings herself wildly on to the horse, and leaps with it 'cum grane salis' into the burning pyre." The New York Evening Post affirms the excellence of the joke, but finds it necessary to explain it, if not with a diagram, at least with a dozen lines of explanatory comment. Of course, you, my dear MUSICAL AMERICA, being well versed in Wagner lore, will not need an explanation.

The humor inspired by Wagner, could it be collected, would fill a large volume—doubtless a more profitable one than many upon Wagner which have been written with serious intent. Hans Pfitzner once wrote a play, using nothing but actual sentences chosen from the text of the "Ring." The plot of the play was as follows: Two wayfarers enter a tavern, flirt with the innkeeper's daughter, and get kicked out after a brawl. The only copy was lost, however, and the world must continue without this dramatic masterpiece.

It is bad enough to be a composer and have to listen to interpretations of one's own works which are somewhat at variance with one's original conception of them. But it strikes me as an unnecessary and barbarous act of supererogation to go out of one's way to put oneself in such a posi-

tion. Nevertheless, this is what Oscar Weil, of San Francisco, did at a concert of the Musicians' Club of that city. A program, affirmed by the man who told me the tale to be somewhat raw, preceded a performance of the horn trio by Brahms. One of the audience, a minister, I believe, think-

ing that perhaps Mr. Weil's classic leanings might find sympathetic support in the Brahms work, asked him:

"How are you feeling now?"  
"I'm making believe that I'm Brahms," answered the musician, "and I feel like hell." Your  
MEPHISTO.

## MACMILLEN, THE AMERICAN VIOLINIST, IN PARIS



This Snapshot, Taken on the French Holiday, the 14th of July, at the Arc de Triomphe, in Paris, shows, on the Left, Fitzhugh W. Haensel, the New York Manager of Concert Artists; Samuel E. Macmillen and, on the Right, His Distinguished Brother, Francis, the American Violinist

## SASSARD SISTERS SEPARATE

But Only to Pursue Individual Vacation and Sight-Seeing Plans

Virginie Sassard has left her sister for the first time in many years. It is not an artistic separation—not by any means. Only Miss Virginie is fond of sight-seeing; Miss Eugenie is not. The latter will spend the few remaining weeks of the *saïson-morte* at the quiet little chateau in Normandy where they have been since the close of the London season. Miss Virginie will once more do all the galleries, churches and museums she can reach, but not the Parisian ones. She goes to the most remote and ancient cities and searches and discovers on her own account.

She would fain dispense with the chaperone nuisance, but the old Baroness de Sassard, a formerly well-known leading member of the Paris Grand Opera, who acts in the capacity of chaperone, musical guide and friend, will not tolerate such emancipated ideas.

The sisters, who plan to sail a few weeks hence for a Southern port direct, will spend a month at their old Texan home before starting the season's work, which will commence down South this time.

## G. H. FAIRCLOUGH IN NEW YORK

St. Paul Organist Will Form Western Chapter of National Association

G. H. Fairclough, organist of St. John's Episcopal Church of St. Paul, and one of the leading musicians and teachers of that city, was in New York Monday on his way home, after spending several weeks at Ocean Grove, N. J., where he attended the convention of the National Association of Organists. Mr. Fairclough was elected second vice-president of the association.

"Soon after my return to St. Paul," said Mr. Fairclough to a MUSICAL AMERICA man, "I shall take steps to organize a Twin-City chapter of the association, as there are many organists in that section who will be glad to become identified with this excellent movement."

"There is a great increase in the interest shown in organ music throughout the Middle West. In my own church we are installing a handsome new organ, which will be dedicated early in November."

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## OCEAN GROVE FINDS ANOTHER FAVORITE

**Mme. Olitzka Achieves a Tremendous Success at Sea-Shore and Is at Once Re-engaged**

OCEAN GROVE, Aug. 23.—After a postponement of two days on account of the inclement weather, Ocean Grove music lovers heard a concert on Thursday night that amazed them. The people here are doubtful about new singers, and seldom attend in great numbers when a newcomer is to be heard, but the enforced inactivity caused by the rainy weather brought out a large audience to hear Mme. Olitzka. To the surprise of the people, Mme. Olitzka proved herself to be an artist of the first rank. Not only did she display great artistic ability in her work, but she also displayed a voice of quality and of volume quite sufficient to fill the entire auditorium.

The program was given with the assistance of G. Aldo Randegger, pianist; Helene von Sayn, violinist; the Ocean Grove Orchestra, Will C. Macfarlane and Florence MacMillan, accompanists, and was as follows:

Overture, "Marriage of Figaro," Mozart; "Voce di Donna," Ponchielli; "Habanera," Bizet; Andante Cantabile and Allegro agitato, Mendelssohn; Recitative and Largo, Handel, Agnus Dei, Bizet; Melody in G Flat, Paderewski; Spinning Song, Cilea; Minuet in G, Polonaise, Van Westerhout; "Aufenthal," Schubert; "Gans Leise," Sommer; "Der Sandtrager," Bungert; Lullaby, Humperdinck; "Faust," Fantasie, Wieniawski; "Mignon," d'Hardelot; "The Cuckoo," Lehmann; "A Ballad of Kisses," Somerville.

Mme. Olitzka proved herself to be a singer of great attainments, interpreting equally well the operatic arias, the sacred numbers and the *lieder*. In the operatic work she was dramatic to a high degree, and was forced to repeat the "Carmen" aria. Her singing of the Handel Largo, with Mr. Macfarlane's accompaniment on the organ, will not soon be forgotten by the audience. If preference may be given to any portion of the singer's work perhaps the artist was at her best in the *lieder*. Here she displayed a resourcefulness in interpretation, a command of tone color and a control of voice that won round after round of applause from the audience. Mme. Olitzka was recalled a great many times, was encored frequently and received numerous bouquets. She was at once re-engaged for the coming season. The usual scenes at the stage entrance were enacted as the people crowded about to obtain a view of the prima donna.

The accompanying of Mr. Macfarlane and Miss MacMillan was eminently satisfactory, and aided materially in the success of the artist. It is difficult to get a correct tonal balance between piano and voice in so large an auditorium, but Miss MacMillan succeeded perfectly.

G. Aldo Randegger, pianist, is an old favorite with Ocean Grove audiences, and was greeted enthusiastically when he appeared for his first number, and was encored afterward. Mr. Randegger is a virile player, always technically sure of himself, and is possessed of a temperament that enables him to deeply impress his audience.

Helene von Sayn, a young Russian violinist who is to make a tour of the South the coming Winter, played the Wieniawski "Faust" Fantasie brilliantly. She has an excellent tone, of a sympathetic and carrying quality, a good intonation and a technic that has a full complement of the little



**MME. ROSA OLITZKA, CONTRALTO**  
Russian Singer Who Made a Great Success at Ocean Grove Concert

technical tricks necessary to the concert violinist. She pleased the audience so much that she was recalled until she played the Drdla Serenade as an encore.

The orchestra, under Tali Esen Morgan, did excellent work in the accompaniments and in the overture. A. L. J.

### Mr. Bos to Reside in Berlin

BERLIN, Aug. 21.—Coenraad V. Bos, who will again be Dr. Ludwig Wüllner's accompanist this season, was at the Hotel Adlon this week making arrangements to sell his villa, "Waldschloss," at Bansin, as he does not contemplate staying there during the next few years. On his return from America next Spring he will reside in Berlin.

Mrs. Howard D. Adams was the soloist at the Sunday evening musicale at the Mount Holly Inn, in Baltimore. She sang Chaminade's "Summer," De Riego's "Oh, Dry Those Tears," Penn's "Nightingale" and Luders' "Lovelight." Director Cook's Orchestra rendered an excellent program.

Louis Lambert, the teacher of music in Harlem Public Schools, sailed recently for a several weeks sojourn in Paris and the north of France.

When "Tannhäuser" is revived at the Paris Opéra in the Autumn Hector Dufranne, of the Manhattan, is to sing *Wolf-ram*.

## DE KOVEN'S THEORIES AWAKEN CONTROVERSY

**Celebrities Argue Pro and Con as to Need of Stimulants by the Creative Workers**

Scenting potentialities for a good "story" in the interview with Reginald de Koven published in a recent issue of *MUSICAL AMERICA*, the New York *Times* lately collected a symposium of opinions on Mr. de Koven's declaration that "composition—or, in fact, all creative effort, it is understood—is an abnormal action of the brain. Therefore many seek a stimulant to secure that abnormal action."

A letter from John Borroughs, the naturalist-poet, exposes one confutation. The latter uses neither alcohol, tea, coffee nor tobacco, and believes that any such artificial stimulants vitiates the work and hastens the decay and failure of the mental powers.

From the ranks of humor George Ade throws another bomb. He says that no stimulants need apply, and that a man needs for work such as he produces to be normal and cheerful. On the other hand, he admits understanding how men doing work of an "inspired" character—the composers of dramatic or descriptive music, for instance—could secure a temporary exaltation through the use of drugs or drinks.

Editor Robert Underwood Johnson reveals that he never employs artificial stimulant in mental work, except music and a wood fire.

Gutzom Borglum, the sculptor, takes the decisive stand that "stimulation has never created beauty." He emphatically denies Mr. de Koven's allegation, continuing to say that it only heightens the emotional excitement incidental to the creative impulse. "It should be clearly understood," he says, "that the creative activity of an intuition active and independent in its origin of passing emotional or physical excitement, while an increase of tension produced by stimulants of any kind may color the production, such overwrought feelings are wholly unnatural and foreign to the original impulse. The true artist will guard jealously any influence that might give a false tone to the emotional pressure which he is creating."

"In the formative arts, intemperance, delirium, or any unnatural stimulation have never created a true, great or definite form of beauty. The insight and inspiration accompanying a pure creative impulse carry with all them all the fine frenzy the artist can stand, and keep that necessary mean between what is noble and enduring and what is merely chaotic, transient and unnatural."

W. P. Trent, the writer, finds tobacco his only solace and help needed when working.

An architect, William L. Price, believes that no other stimulant is required than a man's own passion to create, and no better tool than his wide-awake faculties. The strongest supporter of Mr. de Koven's theories in the collection is that of Frederick Remington, the artist-writer. The latter says that he can do no work except on an empty stomach, and when feeling perfectly fresh. He smokes constantly. Whenever he has eaten more than the merest "bite" or taken any stimulant he finds his intellect clogged. His mind seems to traject itself best at low temperatures.

### Morris's New Music Hall

It is reported that William Morris, the vaudeville manager, backed by a number of wealthy members of the Opera Club, who formerly gave private entertainments in the Metropolitan Opera House, proposes to build a music hall near Columbus Circle. This would seat 3,000, and is designed to take the place in the affections of the men about town that was once occupied by Koster & Bial's. Among other features would be the production of a one-hour musical comedy, performed by a permanent musical stock company.

Gilbert—Sir W. S. Gilbert, of Gilbert and Sullivan comic opera fame, who has just provided a new libretto for Edward German, the composer of "Tom Jones," writes out all his librettos in novel form first. Having written his story, he

puts it aside for two weeks, in order to clear his mind of it, then he returns to it with his mind refreshed and rewrites it without referring to the first copy. He is his own most severe critic. He wrote "The Mikado," for instance, twelve times before he was willing to give it to the public.

### Mme. Langendorff in the Northwest

Mme. Frieda Langendorff will make a tour of ten concerts in the Northwest, in November, where she made a successful tour last season, and afterward gave a number of return engagements on her way back from the Pacific Coast. Mme. Langendorff has been singing at the Berlin Royal Opera this Summer. She returns to America in time for the Maine Festivals, at which she will be one of the principal soloists.

### Sophye Barnard at Ocean Grove

OCEAN GROVE, Aug. 23.—Sophye Barnard, mezzo-soprano, was the soloist at the great Sunday evening meeting in the auditorium, singing a well-known sacred aria with the accompaniment of the organ. The preliminary musical program attracted many people, and it is probable that singers like Miss Barnard will be engaged frequently for these services. A. L. J.

### Elwes Here for Only Two Months

Gervase Elwes has arranged to come to America in December and January only, owing to the great demand for his services abroad. He will make his reappearance with the New York Oratorio Society on December 1, after which he will fill a number of other concerts.

The Misses Sassard are spending a month at the Château Sassard, in Normandy, where they are the guests of the Baroness de Sassard, a distant cousin, but a close friend.

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## LOS ANGELES GIRL ACHIEVES SUCCESS

**Mary Gladys Richey-Jarman, Contralto, Engaged for the New York Academy of Music**

LOS ANGELES, Aug. 20.—Among Southern California girls who have had pronounced musical recognition recently, none is a more striking figure than Mary Gladys Richey-Jarman, daughter of Mr. and Mrs. Z. H. Jarman, of No. 40 St. James Park, this city.

Miss Richey, though not yet out of her teens, scored a striking triumph in grand opera last year, and was acclaimed an unusually brilliant *Carmen*. She is tall, of superb figure, possesses a rich and flexible contralto voice, and is but nineteen years of age.

Last year she sang under the name of Greca Ricci, but this year has decided to take, for good and all, an American name, and will be known simply as Margaret Jarman.

She was first taken to New York at the age of fifteen years, and on the advice of Dr. Carl Dufft, went to Boston to study technic, harmony, etc., and to thoroughly ground herself in all the musical rudiments. She studied there under Charles White and George W. Chadwick. She was recommended by Henry W. Savage for the Boston Opera Company (not the Russell organization), and last year sang with it successfully throughout the East and Middle West, assuming with especial success the rôles of *Azucena*, *Carmen*, *Maddalena* and *Siebel*.

Now Miss Richey (or, professionally, Miss Jarman), has achieved a big engagement, and in the Fall will take her place among the leading singers for the season of forty weeks at the New York Academy of Music.

She has just left Los Angeles to prepare for that engagement, and in the meantime will fill an extended engagement as



**MARY GLADYS RICHEY-JARMAN**  
Los Angeles Girl, Who Will Sing Grand Opera at the Academy of Music, New York, This Season

contralto soloist at the Steel Pier, Atlantic City.

quote in his criticism a paragraph from the published diary of Clara Schumann, wife of the great composer. "To-day," wrote Mme. Schumann, "a visit from Sembrich and her husband. At my request she sang some of Robert's songs altogether so charmingly, although some of them were from notes, that we advised her to sing many of his songs in public, since nobody sings Schumann quite so beautifully as she does."

This opinion of the composer's wife—herself a famous musician—was justified when Mme. Sembrich became a Lieder singer. During the past season, no part of her concerts has been more successful in Europe than her Lieder recitals. Mme. Sembrich always adds several Schumann songs even to her concerts of mixed music.

Mme. Sembrich's New York recital is scheduled for November 9. Her season's concert tour will open in October.

### CHARACTERIZES LIBRETTO OF "TESS" AS MUSH

Olin Downes, Writing from Europe, Predicts Big Things for the Basso Nivette in Boston

Olin Downes, music critic of the Boston Post, and whose musical comment is familiar to MUSICAL AMERICA through his connection with this paper last Winter, writes an interesting account of operatic affairs in Europe, under a Paris date line of August 16.

"One of the treats of the Boston opera, if the reports here, which I judge to be reliable, are true, should be the appearance of Nivette, the basso, who has made great successes in Paris during the past season in 'Lohengrin' and 'The Magic Flute.' The former is likely to be one of his operas in Boston," says Mr. Downes.

"In London one of the most brilliant seasons of opera in the history of Covent Garden has just come to an end. The repertoire, an unusually varied one, the singers, the mounting of the operas, have alike been a source of enthusiastic congratulation from the press.

"Apropos of 'Tess,' which was not, perhaps, as sweepingly successful as certain English journalists would have us believe, it is a fact, though a very incomprehensible one, that Mr. Hardy attended the dress rehearsal and pronounced his satisfaction with the libretto and the music. Mr. Hardy has a right to his opinions, but that libretto is mush. The music is better, and what the text is not—definite, finished, graceful and fluent. Also, without a note that means anything to the world. For, I peeped in at that dress rehearsal, too!"

**The Duet That Ended in a Dead Heat**  
At a concert held recently in a seaside resort, a duet on the piano and violin was being played when some visitors entered the hall.

Among these was a sport, who evidently had not heard much of this sort of music before, for he stopped at the door and listened attentively for a few moments, then, thinking that each was trying to get to the end first, he startled those near him by such exclamations:

"The fiddle wins! Three to one on the fiddle! No, the piano! Good old piano! Go it, piano! Piano forever!"

When both musicians stopped at the same time, a shade of disappointment was seen to cross his face, and he was heard to mutter: "Dead heat, by Jove! Who'd have thought it?"—*Sketchy Bits.*

Atlantic City Bands and Orchestras Numerous

ATLANTIC CITY, Aug. 25.—Within a few minutes' walk on the Boardwalk at this resort may be heard no less than ten musical organizations, bands, orchestras,

quartets, some free, some costing a quarter, and a few only ten cents. Among the chief attractions are the Filipino Constabulary Band and Orchestra, Louis Kroll's Quartet, Pedrick's Quartet, Paul Zierold's Orchestra, Compton's Orchestra. Conway's Band, for which Harold Henry, tenor, and Florence Drake Le Roy, soprano, have been soloists; Vessela's Band and Martini's Orchestra. Beside these there are theatrical attractions of varying musical value, several of which have excellent orchestras.

L. J. K. F.

King Edward has presented a new organ to Sandringham Church, near his favorite residence. It was formally opened by Sir Walter Parrott, the "master of the King's music."

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## LOIE FULLER AND MUSES ON WAY TO AMERICA

"Symphonic Dancer" and Her Pupils Give Final Performance Before Sailing From Paris

PARIS, Aug. 20.—Loie Fuller and her pupils left to-day for America. They were guests of Mrs. Alexander Clarke, at her house in the Bois de Boulogne the other day, when a large number of Mrs. Clarke's and Miss Fuller's friends saw some of the dances which the company will present on its American tour.

The afternoon was devoted largely to photographing the dancers in sylvan surroundings. Then they were dinner guests of Mme. Rachel Boyer, of the Comédie-Française, at the Hermitage.

Later in the evening, when Mrs. Clarke's party had assembled Miss Fuller and her girls gave a program of dances by moonlight and lantern light on the sloping lawn in front of the villa, with the trees and shadows for the stage settings. Miss Ful-

ler's elaborated serpentine dance aroused much enthusiasm, as did especially "Diana the Huntress," by her pupil. The music was furnished by an orchestra and a quartet of hunting horns.

Among the guests were: Prince and Princess Karageorgevich, Prince and Princess Paul Troubetskoy, Prince Brancovan, Marquis and Marquise d'Oyley, Comte and Comtesse Caillavet, Countess Podwisotski, Count Waldemar de Suzor, Count Alexis Grinevsky, Comte Rivetta di Solonghello, Maj.-Gen. Count Tcherep-Spiridovich, Baron and Baronne de Lormaid, Baroness Althea Salvador, Baronne de Bazue, Baron Eugène de Fersen, M. Marcel Beronneau, M. Léon Moreau, M. Jean Vellier, Albert Mildenberg, M. and Mme. Rochegrosse, Mme. Alexandre Dumas, Mme. Rachel Boyer, M. Jules Clarette, M. O. Hall, H. Roger Marz, M. Arseno Alexandre, Mr. James Hazen Hyde, Edmund Russell and Mrs. Hugh Reid Griffin.

Mme. Sembrich and Schumann's Songs

Mme. Sembrich's recent recital in Berlin prompted a well-known German critic to

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## SAYS HUMMING IS THE FAD FOR GIRLS

Writer in a Western Paper Maintains That It Aids Health and Promotes Happiness

"If men whistle their feelings on the street, why should there be any lack of decorum in a girl's humming hers?" queries a writer in the *Chicago Tribune*.

"The latest fad is humming. It is indorsed by physicians as being a pleasing pastime which develops the lungs and teaches one how to breathe properly. As the lips are closed when humming the air is breathed through the nostrils rather than the mouth. A girl who was heard singing on the street would be considered a curiosity, but the girl who hums softly to herself is a pleasing object."

"As she trips along she keeps time with the motif and her step is quick or slow accordingly. She inspires a feeling of 'All's well with the world.' Also of health. And it is claimed her ability to hum proves she is in good physical condition. The days when she fancies she is particularly beset with cares or worries she should indulge even more freely. Her real, or imaginary, ills are sure to take flight, after a brisk walk, during which time she has hummed herself back into a state of quiet and content."

"One advantage humming has over singing is this, that while every girl cannot sing, all may hum. A voice that in singing grates on the ear sounds positively sweet when humming is resorted to."

### Bispham's Opening Recital on Oct. 10

David Bispham, following his custom for a number of years, will open the New York concert season with a recital at Carnegie Hall, Sunday afternoon, October 10. Mr. Bispham is already arranging his program, which is to be made up of sacred and serious music. Later in the season a second concert of secular music will be given. Mr. Bispham's accompanist this season is Woodruff Rogers, a young artist of pronounced ability.

Fuller Maitland, the London critic, remarks in his review of a "Century of English Music" that "as compared with the contemporary schools of France and Eng-

land the once glorious school of Germany seems to have become exhausted." Evidently Strauss, Humperdinck and Reger do not exist for him.

### Not Seats Enough for Park Concerts

Complaints have been received by MUSICAL AMERICA of the inadequate seating accommodation provided by the City of New York for those who wish to enjoy the Sunday afternoon orchestral concerts given in the Mall, Central Park. It is claimed that with not over 60 per cent. of the space within hearing distance of the band-stand utilized, hundreds of people are compelled to stand or wander aimlessly about, to the constant annoyance of those who are comfortably seated and want to listen to the music in quiet.

### Mme. Jomelli's Coast Tour

Mme. Jeanne Jomelli, the popular concert soprano, has been engaged for a tour of twenty concerts on the Pacific Coast, in the early Fall. She will be assisted by Marie Nichols, violinist, and Maedalen Worden, pianist and accompanist. Mme. Jomelli returns from Europe to take part in the Maine Music Festivals, in October, immediately after which she proceeds to the Coast. Her season is under the management of R. E. Johnston.

### La Porte Music School Organized

LA PORTE, Ind., Aug. 23.—Announcement has been made of the organization of the La Porte School of Music under the direction of Otto Meyer. The officers are Otto Meyer, president; Helen Poole, vice-president; Bernice Beal, treasurer, and Marie Meyer, secretary. A competent faculty has been engaged. The school will open for its first term on September 8.

### Méro's Chicago Début, November 14

The Henry Wolfsohn Musical Bureau has completed arrangement for the Western debut of Yolanda Méro which will be in Chicago on Sunday afternoon, November 14, with the new Philharmonic Orchestra in the Auditorium. Her American debut will take place in Carnegie Hall, New York, Monday evening, November 8, and she is to make her first appearance in Boston on Wednesday, November 10.

## POPULAR 'FRISCO TENOR BECOMES A BENEDICT

MacKenzie Gordon, the Well-Known Singer, and Ethel Egerton Coope Are Married



MAC KENZIE GORDON

SAN FRANCISCO, CAL., Aug. 20.—MacKenzie Gordon, the well-known tenor, whose work in Europe has brought him an international reputation, was married last Saturday to Ethel Egerton Coope, at the home of the bride's mother, in Leavenworth street.

Mr. Gordon is a prominent member of the Bohemian and Family clubs, and was one of the leading musical contributors to the program at the Bohemian jinks last week.

After a brief honeymoon trip, Mr. Gordon and his bride will make their home in this city, much to the satisfaction of San Francisco music lovers, into whose hearts

MacKenzie Gordon has frequently sung himself by his exquisite rendering of old-time ballads.

### Professor Sanford Not Ill

The reports of Prof. Samuel S. Sanford's serious illness recently spread were denied this week by New York friends of Yale's professor of applied music. At his home, at 50 West Fifty-second street, his housekeeper said he was on his yacht *Vakiva* cruising in Long Island Sound.

"I saw Professor Sanford just the other day," she said, "and he looked perfectly well. All the stories that he is coming home are untrue. I don't know when he will be home. Dr. Arnold was merely a friend of his, and did not go on the yacht as a physician."

### Van den Berg Accused of Forgery

Jose Van den Berg, formerly first oboe player in the Metropolitan House Orchestra, and later impresario of a grand opera company which played at the West End Theater in Harlem, is being held in the Tombs on an extradition requisition signed by the Governor of Massachusetts. According to the Boston police, the prisoner forged two checks on June 16 last, for amounts of \$50 each.

### Exporting Music Students

[From the New York Evening Post.]

A writer in the *Kansas City Star* complains that Chicago gets \$7,000,000 a year from Kansas City music students—in tuition, living expenses, concerts, music sales, etc., which should remain at home if things were as they ought to be. Why not have a prohibitive municipal export duty on music students?

### Connecticut Violinist Weds

WALLINGFORD, Conn., Aug. 18.—Frederick Alfred Kahl, a well-known violinist, son of Mr. and Mrs. Alfred Kahl, and Mary Ann Bartek, daughter of Mr. and Mrs. John Bartek, were recently married in Springfield, Mass. W. E. C.

Ivan Alchevsky, the Russian tenor, who suffered a mental collapse at Monte Carlo last Spring, has recovered and appeared once more at the Paris Opéra, but his contract has now expired, and he will return to Russia for the coming season.

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## ECHOES OF MUSIC ABROAD

**Hermann Kretzschmar, the Berlin Royal High School's New Director—A Liszt Memorial Concert at Bayreuth—New Laurels for Frieda Langendorff at the Gura Opera—Sir Walter Parratt on the Faults of Organists—How Paris Provides Opera for Music Lovers with Shallow Purses—London Mourns "Merry Widow's" Departure—Music in Shanghai**

AFTER a lapse of two years, during which the qualifications of every prominent musician in Germany—and a few outside—have been carefully scrutinized, Dr. Hermann Kretzschmar has been appointed the late Joseph Joachim's successor as director of the Royal High School of Music, in Charlottenburg, Berlin. The choice has been applauded by the entire Prussian press, for Kretzschmar seems to be peculiarly adapted for the position.

"Kretzschmar is not only a man of extraordinary knowledge and comprehensive artistic culture, but above all a personality of modern feelings and clear perceptions, who stands above all party prejudices," comments the *Allgemeine Deutsche Musik-Zeitung*. "One need not be unduly optimistic in believing that his appointment promises the most favorable influence on the further development of the institution of music that ranks as the first in Prussia. It is superfluous to refer, at this time, to Kretzschmar's standing and the uplifting influence that he has exerted on the musical conditions of the last decade."

At present the Royal High School's new director occupies a chair of music at the University of Berlin. He is also director of the Royal Academical Institute of Church Music, and a member of the senate of the Royal Academy of Arts. Moreover, he possesses the title of a Privy Councillor. Thus are Joachim's duties as director and head of the violin department definitely invested in Prof. Dr. Kretzschmar and Henri Marteau.

FESTIVAL visitors to Bayreuth at the end of July were treated to an unadvertised "side dish" in the form of a Liszt memorial concert. This took place in the old opera house of the town on the eve of the anniversary of Franz Liszt's death (July 31).

The program contained three Liszt symphonic works, "Les Préludes," "Mazepa" and "Tasso," and with them Wagner's "Siegfried Idyll" and Richard Strauss's "Death and Transfiguration." The players were the seventy members of the enlarged Murenberg Philharmonic Orchestra. Perhaps most interesting of all to the audience was the program book with its excellent illustration of the memorable festival performance of Beethoven's Ninth Symphony under Wagner's baton at the time the cornerstone of the Festival House was laid, in May, 1872. The soloists of that performance were Lilli Lehmann (then at twenty-three, just on the threshold of her great career); Johanna Jochmann-Wagner, the incomparable Niemann, and Betz.

AT the Gura Opera, in Berlin, Aino Ackté has been singing *Salomé* and *Elizabeth*. In the Strauss music drama her histrionic powers won for her a great personal success, while in the comparatively small part of *Herodias*, Frieda Langendorff once more distinguished herself. Boltz, of Stuttgart, was the *Herod*.

Carl Burrian, who is noted throughout the length and breadth of Germany for his indifference toward his engagements, finally made his long-deferred appearance as *Tristan*, a week or so ago, and atoned for his tardiness by giving the best performance he has ever offered the Berliners. His *Isolde* was Marta Leffler-Burckard, much admired of the Germans. Of more interest to us in this country is *Die Sigmale's* report that "Mme. Langendorff sang *Brangäne* excellently."

Besides *Tristan*, Burrian sang *Tannhäuser*, but with results less satisfactory to his Berlin Summer public. With him in the cast, besides Ackté as *Elizabeth*, was Fräulein Kaschowska, of the Metropolitan,

for whose *Venus* there was only qualified praise.

Gura's season of stars at New York prices is an interesting experiment for Berlin. The audiences are large, but when Germans pay six dollars for a seat in the orchestra they demand a high standard. There are many ragged edges to the hur-

European residents and the more advanced of the native inhabitants enjoyed together: Haydn's "Military" Symphony, Mendelssohn's "Italian" Symphony, Schubert's Unfinished Symphony, Liszt's "Les Préludes," Massenet's "Scènes pittoresques," Saint-Saëns's "Le rouet d'Omphale," Litolff's "Robespierre" Overture, the best known overtures of Mozart, Beethoven and Weber, and specimens of Goldmark, Tschai-kowsky and Wagner, besides standard chamber music and the great Masses.

WHAT one organist thinks of his fellow-organists' weaknesses is worthy a hearing when he chances to be the "Master of the King's Musick."

"In going about and listening to organists, I find that too great a use is made of couplers," observes Sir Walter Parratt. "With many organists I have heard the first thing they do when they sit on the seat is to pull out the swell coupler and the swell to choir, too, and thus rob themselves

sometimes wish we had no couplers at all. "Another thing is that organists use their pedals too constantly. They seem to forget how delightful it is after a long absence of the pedals to hear them recur with grave dignity. There is a feeling that because an organist can use the pedals with facility and skill he should keep them down the whole time. Sometimes they sound like a dusty, busy bee three or four octaves below everything. If people would only keep their pedals in reserve they would find that they could produce beautiful effects which they could get in no other way."

"Another point I should like to mention. The other day I was listening to a very good organist, but he used his doubles far too much; when he had a treble lead you always heard a horrid double. I often say I wish I had one piston that would shut them all off."

POLYGLOT opera is tolerated in some Old World cities to an extreme that baffles the understanding of spoiled New Yorkers, who may be asked to take their opera in mixed French and Italian once or twice in a season in an emergency, but no oftener. *Le Ménestrel* reports a performance of "L'Africaine," in Budapest, in which the *Selika* sang in Italian, the *Neruko* in French, the other principals in German, and the chorus in Hungarian! An English writer reads into this stage Babel a plea for Esperanto for opera.

WHAT the promoters of the Academy of Music's season of Italian opera at popular prices, and Oscar Hammerstein with his Educational Opera are about to do for the New Yorker with a shallow purse, is done for the Parisian of limited means by the Municipal Council of Paris at the Théâtre Lyrique de la Gaité. At this theater, which is one of the half dozen or more theaters under municipal control, performances of opera are given, with minor members of the Opéra and Opéra Comique companies, and now and again a "guest" star, at prices ranging from a dollar for the best seats down to fifty centimes (ten cents).

The results of the first experimental season, two years ago, were so encouraging that the Isola Brothers, who were entrusted with the management, were granted a ten years' lease of the theater. The city stipulates that 250 performances, at least, be given during the year. The Isolais have found that the box office receipts are sufficiently greater to justify the additional outlay when a prima donna with a big following, or a popular tenor is especially engaged and "featured." Last year Marie Delna, the contralto, proved so magnetic a drawing card in the course of her first series of appearances, that she was re-engaged for a second season in the Spring, her operas being Godard's "La Vivandière," Meyerbeer's "Le Prophète," and Donizetti's "Favorita." Félicia Litvinne and the tenor Alvarez were other special visitors, while Isadore Duncan's dancing was a Spring sensation that filled the house time after time until well on into June.

This Fall, Mme. Delna will again make a few appearances before sailing for her first New York season at the Metropolitan. Mme. Litvinne will sing later on, and Martinelli, a tenor popular in Brussels, will be introduced in the season's novelty, the "Quo Vadis" of Jean Mouguès, which had its première at Nice last Winter, and may be produced at the Metropolitan.

That the taste of the Gaité's public is not permitted to lose itself in one groove is shown by the repertoire arranged for the coming season. There are four Meyerbeer works, sad to say, "Les Huguenots," "L'Africaine," "L'Étoile du Nord," and "Robert le Diable," but there are also Mozart's "Marriage of Figaro," and Gluck's beautiful "Armide." Verdi's "Trovatore," and Ponchielli's "Gioconda," Rameau's "Castor and Pollux," and Bizet's "Pearl Fishers," Adam's "Le Postillon de Longjumeau," and Auber's "Fra Diavolo," and even Hérold's "Zampa" and "Le Pré aux Clercs" are among the other works listed.

HUNGARY'S one-armed pianist and composer, Count Géza Zichy, reached his sixtieth birthday in the first week of the month. As a boy of fourteen he lost

[Continued on next page]



MARCELLA CRAFT AS "CIO-CIO-SAN" WITH "TROUBLE"

Marcella Craft, the American soprano, who goes to the Munich Court Opera this Fall from the Kiel Opera, has been visiting her father in Chicago this month. On September 2 she sails from Boston for Italy. She will go first to Milan, where she expects to coach the rôle of *Madama Butterfly* with Giacomo Puccini, the composer. She has been selected by Felix Mottl to create the part in the first Munich production of "Madama Butterfly" during the coming season. Her *Cio-Cio-San* was one of the most striking successes of the last opera season in Kiel, where she is an established favorite.

riedly prepared performances, however, and criticism is not veiled. Yet Director Gura has displayed such up-to-date managerial methods that there is a growing desire to keep him in Berlin and have him installed at the Royal Opera.

THE musical mission to the Chinese goes merrily on. In Shanghai the last music season lasted seven months, and was "the most brilliant the city has ever known." Here are some of the works the

of a row of keys all through. You cannot think how important it is that the diapasons of the great organ should be sometimes heard alone. I have been to many a church where they were never heard without the reeds at all. The organ is an instrument of sustained and fatiguing sound, and, although I do not wish for restless change of tone color, there can be constant change in the organ. You certainly lose very largely by this excessive employment of couplers. I

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his right arm through an accident he met with while hunting, but even without the usual complement of fingers he was not to be deterred from devoting his life to music. With Liszt and Robert Volkmann as his teachers he developed an extraordinary left hand technic and gained a comprehensive knowledge of the art of composing.

His principal flights have been made in the domain of opera. His "Alar" found its way to Berlin; both it and "Meister Roland" have been performed frequently in Hungary. He has also produced a large choral work, "Dolores," and a great many songs and piano pieces. A "Valse d'Adèle" he wrote for two hands, but—thank heaven!—it is never played now.

NOW that "The Merry Widow" has ended its record London run after 778 performances in 109 weeks, *M. A. P.* finds that a blight has fallen upon the heart of man, a sense of insufferable gloom pervades his being, and he shuffles "limply and adhesively on his lonely way, in shoes soled and heeled with lead." The only consolation offered is the reflection that the fascinating *Sonia* is "not lost, but gone to Paris."

It is estimated that George Edwardes, the English producer, who has been drawing royalties from this country as well as the English provinces, will net a million dollars before he finds it necessary to shelve the "find" that saved him from bankruptcy after disastrous race track experiences.

IT will surprise many a young musician who has been lashed into obscurity by the critic's whip, to be informed by "Musicus" in the London *Daily Telegraph* that "the budding artist and the critic are not natural enemies." The writer almost asks us to believe, in fact, that they are natural friends.

*Apropos* of the victim's vindictive tendency to retort with scathing epithets, the veteran "Musicus" recalls several instances when he has been raked over the coals by

the disappointed fishers of flattery. On one occasion, after an arduous week at one of the larger provincial festivals, he found awaiting him on his return home a large sheet of paper folded in three, sealed and unstamped—leaving him four cents to pay on it—and addressed "To the thing what calls itself a musical critic." But sometimes critics, as he has found out, are worse than mere "things." One warm admirer of his once described him in a printed essay, on his appointment to an important post, as "a hiatus that was badly needed to fill the gap in present-day English musical criticism."

"Musicus" also discusses the point whether it is possible for a critic to judge honestly and fairly the work of a friend. It does not seem to him, on the face of it, to be really difficult at all—for "a musician is of not much friendliness if he falls foul of an old friend whose duty it has been to criticise, perhaps adversely, his work. And personally I do not believe that many musicians would (or do) complain, for musicians are not so black as they are painted, though possibly the black sheep are so very black that they reflect a certain amount of their blackness around them."

NEXT year Brussels is to call attention to itself as one of the Spring festival centers. By way of celebrating the opening of the World Exposition in May, a series of gala performances of operas will be given at the Théâtre de la Monnaie, when works of Gluck, Mozart, Beethoven and Wagner will be conducted by Dr. Hans Richter, Felix Mottl, and, to represent local talent, Sylvain Dupuis. Richard Strauss, too, will be on hand to superintend his "Salomé" and "Elektra."

EVERYONE connected with the Royal College of Organists, London, seems pleased with the election of Sir George Martin, organist of St. Paul's Cathedral, to its presidency. Commenting on his career, the *Musical Standard* notes that "What his work has been since he first

became connected with St. Paul's, in 1874, no musician needs telling; but what the task of reorganization was thirty-five years ago at St. Paul's only those who remember the cathedral services before and after the advent of the late Sir John Stainer, can rightly appraise. A Berkshire man born, Sir George has done much to carry on a fine tradition in church music."

J. L. H.

## MILWAUKEE'S MUSIC SCHOOLS PLAN SEASON

Conservatories Announce Openings and Teachers Are Busy Making Preparations for Another Year

MILWAUKEE, WIS., Aug. 22.—Directors and students of music are making preparations for the coming musical season, which will open in Milwaukee the first week in September. The "Cream City" boasts of several schools which are renowned for the high grade of their instruction along both vocal and instrumental lines. These schools are now being put in readiness to receive pupils, and announcements of new instructors and courses are being sent out.

The Schenuit Conservatory of Music will open its fall term on September 1. Instruction will be given in piano, violin and theory, voice culture, church and concert singing.

The studio of William Boeppler will soon be open for the season. Mr. Boeppler conducts a conservatory in Green Bay, Wis., and one in Chicago, as well as his Milwaukee school. He is the leader of the Germania Club and Turners' Chorus of Chicago, the Choral Society of Green Bay, and the A Cappella and Teachers' choruses of Milwaukee.

Students of music will also be interested in the announcement that Iva Bigelow Weaver, the talented soprano, will open her voice culture studio in Milwaukee on September 5.

W. J. L. Meyer's school of music also offers excellent advantages for students of vocal and piano music.

Excellent instruction in piano playing and technic, interpretation, harmony, musical history and biography is also offered by Adolph H. Frederick. Professor Frederick maintains two schools, and gives pupils the advantage of instruction in English, French, German or Italian.

Ella Muenster, of the Milwaukee School of Music, has announced that she will receive pupils in piano playing at her studio.

M. N. S.

been a member of Holy Trinity Church, Bosham, Sussex, for more than eighty years. Mr. Arnold joined this choir in 1829, and still sings in the chancel behind his grandson, who is also a member of the choir.

Even this, however, does not constitute the record, for an old list gives the name of a John Siddons, who in the year 1814 joined the parish church choir at Snarestown, and was still in active service there as a chorister in 1896, when he had just celebrated his ninetyeth birthday. Eighty-two years is certainly a record hard to beat for length of service in one choir.

## MUSICIANS IN CIRCUS

Director Hallam and Soloists Participate in Chautauquan Event

CHAUTAUQUA, N. Y., Aug. 21.—The annual circus is an original feature of Chautauqua recreation. The spectacular parade was greatly enhanced by the extraordinary impersonation, by General Musical Director Hallam, of Theodore Roosevelt, on his return from darkest Africa, seated in the midst of his wild captives. It has been rumored that between ovations he tried to experiment his "Solfeggic" theories on the poor, unsuspecting beasts.

Of the show itself, the minstrels and the playlet, entitled, "The Chautauqua Court," shared claims for first place in point of merit. Unusual treats were offered in the former by the "end solos" of such artists as Frank Croxton, Herbert Waterous and Charles Washburn. One of the amusing parts of the play was the violation of "Silence After Chimes" by Bertha Kunz Baker and her eloquent pleading for the right to practice vocal exercises.

F. C. M.

## Special Pianos for Pepito Arriola

Arrangements have been completed with Daniel Mayer, of London, for the Spanish child pianist, Pepito Arriola, to use the Baldwin piano on his American tour. The company is now at work on three special concert grands. The alterations required will reduce the width of the regular keyboard two and a half inches, and raise the pedals three inches. Arriola is now twelve years old, having been born at Barcelona, December 14, 1896. His public appearances have been comparatively few, his parents fearing to impair his health by too constant application at the piano, but his successes at London, Berlin, Paris, etc., have been the most sensational of recent years.

## Choir Singers for Eighty Years

In a church choir in Stafford, England, there is a man who has sung there for seventy-four years. But even with this record he is not the oldest chorister still in active service in England, according to the *London Mail*. This distinction belongs, it seems, to one George Arnold, who has

## The Clemens-Spalding Concert a Success

The Clemens-Spalding Musicales, at the Monmouth Beach Casino, last Wednesday evening, was a great financial and artistic success. The concert was under the auspices of the Country Club, and about \$500 was netted for the Catholic Church, for whose benefit the concert was given.

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## Boston's Opera House Will Be More Musical Than "Social," Says Jordan.

**Bright Prospects for New Institution, According to One of the Founders and Delfino Menotti—Ensemble Effects to Be the Main Characteristic of Performances**

The Boston people are mightily interested in their new Opera House and in the plans for the coming season and, it is safe to say, the Opera House and its probable influence come in for more discussion than any other musical subjects. From tangible facts about the season it is but a short step to operatic ideals and generalities, and so the Boston Post has in a recent issue two interviews, one with Robert Jordan, who is one of the men that made the new Opera a possibility, and the other with Delfino Menotti, formerly of La Scala and Covent Garden but now connected with the Boston institution, that are of interest in reflecting the opinions prevalent in the Massachusetts city.

Says Mr. Jordan, agent the principles which are to govern the Boston Opera: "The Boston Opera will be more of a musical than a social institution, while conditions in the other American cities are usually reversed. Boston, long considered musically the foremost city in America, needed but the grand opera company to round out her musical life.

"I can safely say, even at this early date, that in point of all-round excellence of the performances, the Boston Opera House will occupy a unique position.

"In this country the star system is still very much in vogue. Not that the presence of stars in the cast is detrimental of itself; quite the contrary, but the star system has usually led the managers to overlook the other details of the performance, details that are usually quite important in giving an adequate presentation of a composer's work.

"Of course we had magnificent productions, and we heard casts such as even made the musically effete thrill with delight, but on the whole we have not been accustomed in the past to a performance without a flaw in it, such as are to be witnessed on the continent.

"For one thing, scenery was always thought of secondary importance in an opera production, and it was nothing unusual to have the ear pleased and the eye offended.

"Now the Boston Opera House will profit through the shortcomings of the others. We are not going to have a star system, although many of the artists engaged are stars of the first magnitude. Neither will we sacrifice one part of the production for the other. Ensemble will be the watchword, so to say.

"A fact that is worthy of notice is that the Boston Opera House will be the only one of its kind in this country to give grand opera with the best seat in the house sold at \$3. At that, the majority of seats will cost but \$1, and this is the best proof that the Opera House is to cater to the masses.

"Besides, we are to have popular Sunday concerts, so that withal it is my opinion that the Boston opera will fully prove itself an educational institution in as far as accessibility for the general public is concerned.

"I would like to emphasize what the Boston opera means to the struggling vocal singer. The opera school has been mentioned so many times that it is hardly necessary for me to go into its details, but aside from it the opportunity to study an opera not merely from score books, to hear interpretations by artists in the truest sense of the word, and finally to be able, in the case of the beautiful voice, to make a debut on a real opera stage, one where pull is of no avail, and where only real worth can expect to triumph—such an opportunity means a great deal to the one who expects to enter upon an operatic career."

Delfino Menotti, however, descends to the concrete when he says: "Girls with beauty, influence and millions fail. Girls without friends, position or a sou, succeed. Boston is opera-mad. I am besieged by hundreds of beautiful society girls, eager to be opera singers. Some of them are heiresses in their own right. But they haven't a bit of talent, and they fall by the wayside. Then I am told of some girl—a servant, a housemaid, a shopgirl, or just a daughter of an honest citizen, who has beauty, talent, even genius. For her is the crown of success.

"It is amazing how wild Boston girls are to enter opera. They are quite willing to enter the chorus, forgetting that they must know a repertoire by heart and have exceptional ability even to join the chorus.

"The grand opera chorus of to-day is not that of twenty years ago, or even of ten. Then, a voice was the only requirement. The singer could have the figure of an elephant or of a pencil and join the chorus. She did not need to do a single thing but sing.

"To-day the chorus girl of grand opera must be a singer. She must have a repertoire of from thirty to fifty operas at her command. That is, she must be able at an hour's notice to sing the opera through—her part.

"To-day she must be able to act. She is not a wall-flower, who stands about the stage, raising her hands at the beginning of each chorus and also at the climax. She is a part of the action, and she must be as clever as one of the talented superiors in any of Belasco's productions.

"To-day, too, a certain amount of good looks is demanded. No longer will the public stand for 'flower-maidens' who tip the scales at 250 pounds, or for 'ladies of the court' who seem eminently fitted to preside over a tub full of soap suds.

"And yet, despite all these qualifications, they come to me, thinking that wealth or beauty will procure them a coveted situation. It is foolish.

"It is safe to say that there is no pull in art. No matter if you have thousands of friends, millions of dollars, wonderful beauty—if you appear on a stage as a singer and cannot sing, the public will give you the laugh. And you will deserve it, too.

"But in the ranks of the humble—there you often find true voice, real talent and singular beauty. Merely for example, I would say that in our entire choir which is to sing at the Boston Opera House this season, there is but one girl who is paying for her tuition—but one girl who can afford to do so.

"The others are being taught absolutely free, because they have the necessary qualifications, and we need them, money or no money. What good would it do us to have in our chorus women paying for their tuition and not being able to sing? Could we give opera with their tuition money and without singers?

"No; it is the poor girls—the shopgirls,

the working girls and the girls from humble families who haven't the means to send their children to Paris or Vienna for tuition that we are depending on.

"They have the genius, or even only the talent, while millions cannot buy either for the daughter of the rich man. Occasionally, of course, there is an exception, but those cases are so rare that they but prove the rule.

"Again, poverty makes for work; without work no girl can succeed, and when work means bread and butter to a girl, she'll work until she succeeds. The rich girl need not work, hence her aptness to be lazy, and the consequent lack of the needed finesse."

### TEXAS PIANIST TO APPEAR AGAIN WITH LEIPSIK ORCHESTRA



HELENA LEWYN

Young Texas Pianist Who Is Playing in Germany This Summer

HOUSTON, TEX., Aug. 23.—Further reports from Germany indicate the continued success of the young Houston pianist, Helena Lewyn, at leading Summer centers. As the outcome of her recent success at Bad Nauheim, as the soloist of the Leipzig

Philharmonic Orchestra's concerts, Hans Winderstein, the conductor, has engaged her for a second appearance with this organization next season.

High hopes are entertained for Miss Lewyn's future career by prominent German musicians. She is only nineteen years old, and made her first public appearance last March.

### Washington Hears of Mme. Weymouth's Success

WASHINGTON, D. C., Aug. 23.—Word has been received here of the successful engagement of Mme. Holtzman-Weymouth, formerly of this city, at Piques-les-Eaux, a fashionable watering place in the south of France. In October, Mme. Weymouth goes to Constantinople for an operatic engagement of five months. While in that city, her mother, Mrs. William T. Holtzman, of this city, will join her. W. H.

### Scotch Prima Donna for Canada

TORONTO, Aug. 23.—The announcement that Jessie MacLachlan, the Scottish prima donna, is to tour Canada and the United States next season will give pleasure to thousands of her admirers over the whole North American continent. The tour will be under the management of William Campbell, of the Canadian Musical Bureau, Toronto. H. H. W.

### Lehar Operetta for New Theater

Franz Lehar's new operetta, "Zigeunerliebe" ("Gipsy Love"), is to have its first performance anywhere at the New Theater, New York, in December, antedating by several months the Vienna premiere, according to the present prospects. It is probable that the composer of the popular "Merry Widow" will come to New York for the production of his new work.

### French Favorite for New Orleans

NEW ORLEANS, LA., Aug. 23.—Jenny Alard, one of the most popular singers of opéra comique rôles on the French stage, has been engaged by Manager Layolle for the coming season of opera at the French Opera House.

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New York, Saturday, August 28, 1909

#### Repose in Art

Once more the question of slovenliness, the need of depth and repose, in American art, is agitated. Franz Kneisel, in an interview published recently in *MUSICAL AMERICA*, brings the matter to the front again.

This is one of those eternal questions, eternal principles, which should always hold its place in the forefront of the artistic consciousness. It needs to be restated only at such times as it is in danger of being forgotten. The present age in America is one of those times.

So many people are clever nowadays—every one is expected to be clever—that they rest upon the tawdry laurels of their cleverness and are content not to try to lift themselves and their thoughts from cleverness to true distinction.

In a time and place where a little publicity means much to the material welfare of the person, the temptation is great. It is easier to get along day by day by an exhibition of cleverness, than to live in obscurity for a year and then have completed a great work.

Where a considerable number of years of preparation in obscurity are needed, the difficulty becomes mountainous. Friends, relatives and acquaintances of the artist in other walks of life bring a constant pressure upon him to make some kind of a showing, and it is difficult to stand out against such pressure, especially if these persons are assisting the artist financially.

Moreover, much applause is forthcoming for a hasty, slap-dash, brilliant showing, and very little for the result of long contemplated serious work.

It takes almost as much thought power as went into the making of it, to get from such serious work its full value. And Americans have become habituated to the enjoyment of the facile and the clever.

Talking will not remedy these things. Each artist must live and work up to his greatest powers—be true to himself—and fight, if need be, for the eventual acceptance of his work. And each lover of art or music must refuse to pass by a work which he sees or hears, until he is sure that he has grasped it.

As he does this he will become more and more dissatisfied with the easily understood, and little by little the doors of his deeper nature, in its response to art, will be opened. The deep points of rest in art will be seen to have as great a value as the shallower moments of agitation and ner-

vous unrest, however brilliant the latter may be—they will be seen to have a greater value. These are matters for each to work out for himself in his development.

#### American Musical Atmosphere

How much longer will unthinking people repeat, parrot-like, the musty assertion that America has no musical atmosphere? This is one of those remarks which acquires such a momentum while it is true, that it perpetuates itself indefinitely long after it ceases to have a meaning. Europeans are beginning to admit that perhaps music can be taught as well in America as in Europe, but they urge as a last resort to retain American patronage, that America has no "atmosphere."

What is this bugaboo, "atmosphere?" It is the color which personalities and tradition throw over an active musical situation. The musical atmosphere of a certain nation is a concentrated essence of the musical characteristics of that nation. The musical atmosphere of the great musical nations of Europe has had centuries in which to assume a very definite character or color, each nation having its particular quality of atmosphere. This implies in each case a hardening to maturity, in some cases an actual atrophy, and the loss of the flexible quality of youth with the world before it and all directions open.

When people say that America has no musical atmosphere, they mean that it has not a German musical atmosphere, or a French—that the feeling of Berlin, or Paris, is not in the air. Nothing could be more true, nor more fortunate. To have America, in her musical youth, saddled with an unbreakable incrustation of some particular European musical atmosphere, at the moment of the opportunity to form a new character out of all the world's ideals—this would indeed be a catastrophe.

America has musical atmosphere, plenty of it; but it is American atmosphere, and no borrowed product. It is the atmosphere of youth, of energy, of hope and ideals. It is an atmosphere scintillating with the thought quality of many nationalities. In all the centers of any importance there is an active musical situation, colored by personalities of worth, ability and distinction, and if not by an ancient local art tradition, at least by the wholesome traditions of pioneer effort and of independence to make the most of any and all of the art ideals of the world. These things may not constitute a European musical atmosphere, but the person who is not seeking a foreign musical atmosphere in America will find one that is American.

#### Etiquette of Librettists

The libretto of D'Erlanger's opera, "Tess," after the novel by Thomas Hardy, would appear to be, like the book of Gounod's "Faust," another crime against the art work of a great man. In Germany, "Faust" means just one thing—Goethe's work. The opera is known as *Margarete*, the text being about as far from the nature and intent of Goethe's work as could well be imagined.

The adaptation of the "Tess" story has been made by an Italian. One must judge from his version of the story that he is in complete sympathy with the current type of successful Italian opera text, which exists to invite attention to the grosser aspects of immorality and crime.

Blind, stupid and devastating passion is all that the Italian seems to require in his opera texts of to-day. The finer development of character, the intimate and characteristic depicting of the dramatic situation as a whole, in which passion and crime play their part, these requisites of great art fail to interest the Italian librettist.

Like the text of Gounod's "Faust," the libretto of "Tess" stops hopelessly short of the original author's conception. It fails to admit of the extraordinary character development traced by Hardy after *Angel Clare's* discovery of the secret of *Tess*. It presents the coarser and more sensational

elements of the first part of the tale, and ends abruptly with a suicide foreign to Hardy's story.

There ought to be plenty of sensational blood and thunder tales for such opera texts, without marring a great story to procure one. But if a librettist is reduced to this extremity, at least he should refrain from saddling the marred version with the name of the original work.

#### Elongating the Musical Season

There is a tendency each year to change the musical calendar by elongating the season during which the public is supposed to be in a receptive mood for musical entertainment. The increased interest in the festival idea has resulted in crowded concert auditoriums as late as June and July.

This year there is the unusual spectacle of a full-fledged opera season opening on August 30, for Mr. Hammerstein will on Monday evening inaugurate his commendable educational opera project.

The outcome of this interesting experiment will be watched with interest, as Mr. Hammerstein's disregard for all precedent, in advancing the operatic clock hands two months, has caused wisecracks to shake their heads doubtfully. But it should be remembered that the Hammerstein way of doing things is different from accepted notions, and it is usually crowned with success.

Professional musicians should rejoice over the extension of the season. It means more music, more engagements, more money, and, most important of all, a shorter enforced vacation.

#### Chicago Informs Hammerstein

The *Chicago Tribune*, in a recent editorial, encourages Mr. Hammerstein to build an opera house in that city. The impresario is now assured of the moral and substantial support of the music-loving public of Chicago.

He is cautioned, however, to give a short season, because of the limitations of the community's amusement fund, and because a large part of this will necessarily go to the theaters. The *Tribune* thinks a twelve weeks' season sufficient for Chicago, as its wants would probably be more quickly satisfied than those of New York.

The *Tribune* intimates that there are many men in Chicago who can afford to help Mr. Hammerstein build a million-dollar opera house. It questions, nevertheless, whether these men would deem it expedient to put money in something which would pay better returns from an aesthetic than from a pecuniary point of view.

The French Government has conferred upon Mr. Hammerstein the title Officer of Public Instruction. The honor should have gone to Mary Garden.

#### The Pianist's Vacation

[From the London News.]

An interesting holiday story has got into circulation concerning a famous pianist. Unable to tear himself altogether away from his art while enjoying a rest in Switzerland he had a piano taken to a secluded chalet in a wood, and every day went there alone to solace himself. By chance one day some one strayed into the wood and, hearing the music, spent a pleasant hour drinking in the sounds from the closely shuttered chalet. Next day he went again with some friends. At the end of a week the virtuoso discovered that a big crowd was enjoying his performance. At first he felt inclined to blame this intrusion on his solitude; but better thoughts prevailed, and during the remainder of his stay he threw open the shutters and played his very best.

#### Capitalizing a Voice

[From the London Chronicle.]

Floating a young lady's voice as a limited liability company sounds somewhat Gilbertian, yet it has actually been done in Australia. A syndicate with a capital of £1,000 in £1 shares has been formed to send a young lady with a remarkable voice to be trained by Mme. Marchesi in Paris. She has entered into an engagement to give on her return a series of concerts in the principal Australian cities under the direction of the syndicate, whose members hope and expect in this way to get their capital back plus a substantial dividend.

## PERSONALITIES



Cecil Fanning in the West

The accompanying snapshot of Cecil Fanning represents the popular young baritone on a Government reservation in Montana. He spent most of his vacation on the Eaton's Ranch, at Wolf, Mont., where he led a typical cowboy existence, entering energetically into all the sport and rough experiences incident to the life. He has now entirely recovered from the injuries he received in an accident while riding a spirited horse a few weeks ago, and is once more in the East filling the early engagements of his new concert season.

**Miranda**—Lalla Miranda, the Australian coloratura soprano, who is to make her debut at the Manhattan, as *Lucia*, next Thursday, is one of two sisters who attracted a great deal of attention when they sang in Paris, and later made their London debut at Covent Garden during the Autumn season two years ago. The other sister, Beatrice, is a member of the Carl Rosa Opera Company.

**Kelley**—Edgar Stillman Kelley, the American composer, now a resident of Berlin, first intended to devote himself to painting, but he decided to take up music after hearing Blind Tom play the Liszt transcription of Mendelssohn's "Midsummer Night's Dream" music. His mother, who was an accomplished musician, was his first teacher. She gave him piano instruction for nine years.

**Hammerstein**—Oscar Hammerstein is doubtful that Europe will be able to meet the demand for singing stars for this country after another year or two. If the public supports his Educational Opera Season this Autumn he plans to make it a permanent institution and use it as a training school for artists for his regular company.

**Kaun**—Hugo Kaun, the German-American composer, formerly of Milwaukee, has developed into one of the most prolific of living composers since going to Berlin to live, six years ago. His publishers in Germany are constantly bringing out new works from his pen.

**Fay**—Maude Fay, the San Francisco soprano, at the Munich Court Opera, is said to draw one of the highest salaries paid by any opera house in Germany.

**Hertz**—Alfred Hertz, the Metropolitan conductor, is spending his vacation in Carlsbad, Lavo Maggiore, Italy, and Frankfurt, his birthplace. He will return to New York in time to begin rehearsals at the opera house, on October 4.

**Zuckermann**—Augusta Zuckermann, the young American pianist, who returns from Europe for her first tour of this country in the Fall, is now resting in a little village on the Baltic Sea, not far from Königsberg, East Prussia. She there denies herself entirely to the outside world, and, in addition to practicing four hours a day, is working on an opera that she expects to complete within the next year.

**Cahier**—Mrs. Charles Cahier, the American contralto at the Vienna Court Opera, who is now considered the foremost contralto on the opera and concert stages in the Austrian capital, has been singing in Europe for over five years. It was in the name part of Gluck's "Orpheus" that she made her operatic debut, at Nice, in February, 1904. As Mrs. Morris Black she was well known as a concert singer in this country before going abroad.



## WOMEN COMPOSERS OF AMERICA—13

Bertha Remick, of Massachusetts, Whose Works Include Orchestral, String Trio and Vocal Selections

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

One of the younger American women composers, Bertha Remick, has had such an unusually fine grounding for her work that we may look for a yet more excellent manifestation of her ability.

Miss Remick's father is a well-known singer of Sharon, Mass., her mother a pianist and teacher of recognized ability. Her father's brother, Edward T. Remick, was for years a noted composer and choir-master of Detroit, Mich., before he moved to his Virginia plantation.

With such antecedents and environment it is not surprising that Miss Remick began her musical education early in life, studying theory with J. W. Tufts, of Boston, and later took a course in composition and orchestration in Dresden under Herr Correpetitor Pittrich. Five years more spent in pursuing a technical course in New York city has given her a splendid equipment for her chosen profession.

Becoming interested in American Indian melodies, Miss Remick has given much study to that subject, and last Winter gave some highly interesting lecture-recitals and illustrated talks on the folk music of the world, from the ancient Egyptian love songs down to the Southern pickaninny lullabies.

Carlyle said: "See deep enough and you see musically, the heart of nature being everywhere music if you can only reach it." To this end Miss Remick is specially favored in having a beautiful garden connected with her home, wherein all manner of fragrant blooms grow under her skillful care. In the center of this beauty spot is a large one-room lodge, where, with her



BERTHA REMICK

piano and happy thoughts, she spends long hours transcribing the dainty melodies which are suggested by fancy or inspired by the lovely views from the many windows of the cozy lodge.

Although fond of the tragic in music, the joy of life which she so keenly feels (and betrays in her merry brown eyes) is a marked characteristic of her compositions.

Like all true American girls, Miss Remick is fond of out-door life and athletic sports, particularly of walking and tennis, and enjoys her long daily tramp in all sorts of weather.

Miss Remick has given us mostly songs and piano compositions, but lately the fascination of so-called "program music" in connection with orchestral works has claimed her creative ability.

Her first compositions were published in Dresden while completing her musical education abroad. Her "Romance," for piano, and "The Irish Girl's Song" are well known, as is the cycle, "In My Love's Garden." She is at present working upon an orchestral suite and a trio for violin, cello and piano, which her friends speak of in most flattering terms.



"Your daughter's music is improving," said the professor, "but when she gets to the scales I have to watch her pretty closely."

"Just like her father," said Mrs. Nurrich. "He made his money in the grocery business."

"When are you going to pay me for those wigs you had from me two years ago?" asked an anxious stage costumer.

"My dear," replied the tenor, "I'm an opera star, not a prophet."

When Bloggins, Sr., on the occasion of his annual party, was obliging his guests with "Tis Love That Makes the World Go Round," Master William Bloggins seized the opportunity to retire for a few minutes behind the Japanese screen with his sire's half-smoked cigar.

The applause subsiding, Master Bloggins was observed by one of the company to be looking far from well. His face had taken

on the hue of putty, and his eyes stood out like small hat pegs.

"Good gracious, Willie! What's the matter?" cried Mrs. Bloggins in alarm. "I believe you've been smoking."

Willie shook his head.

"Tain't that," he declared, untruthfully. "If it's true what father's been singing about, I—I re—reckon I'm in love!"

When the concert was over, and the pianist was driving along the road to the country hotel where he was to spend the night, he ventured to ask his host of the evening if he had enjoyed the playing.

"You did first rate," said the host. "That's my opinion."

"Yes," he went on, after a minute, "you certainly did first rate. You showed power and strength beyond anything I ever expected to listen to, and you was lightning quick into the bargain."

"Anybody that heard you could tell you'd worked hard and long and steady to get your trade. But I tell ye who else had ought to have some credit—that's the man that made the piano you played on."

"Tain't every instrument that would stand the strain you put on it, not by a good deal."

"I should call it the praise ought to be divided pretty even betwixt ye."

Mrs. Nagger: The noise you make at night is very unpleasant music.

Nagger: Do you call snoring music?

Mrs. Nagger: I should say so—sheet music, arranged for the bugle.

Chairman (at concert): Ladies and gentlemen, Miss Discordant will now sing "Only Once More."

Sarcastic Critic: Thank heavens for that.

Chairman (coming forward again): Ladies and gentlemen, instead of singing "Only Once More," Miss Discordant will sing "for Ever and Ever."

Collapse of Sarcastic Critic.

Composer: Did you hear the torment and despair in my latest effort, "Tantalus," that I just played you?

Listener: No; but I noticed them on the faces of the audience.

"Don't you think you could make some improvement in that orchestra? They could hardly hear my song last night for the drum," said the soubrette.

"Well," replied the manager, with a smile, "I might add another drum."—*Yonkers Statesman*.

Arthur Bergh in St. Paul

ST. PAUL, MINN., Aug. 23.—Arthur Bergh, the New York violinist and composer, whose musical setting to Poe's "Raven" has been sung with much success by David Bispham, throughout the country, is in St. Paul, his home town, after an absence of six years.

Dedicating the Organ

A New York organist was asked by a friend to explain his frequent absence from town, says the *New York Globe*.

"I've been traveling about the country dedicating new church organs," said he. "The musical committees in many small towns have a boundless admiration for New York organists. When the church gets a new organ the committee decides to make the installation a red-letter occasion. In its opinion an attractive musical program rendered by local talent is not sufficient. They want a New York organist for good measure."

"Apparently the New Yorker proves a profitable drawing card, for churches hundreds of miles away are willing to pay his traveling expenses and a very fair sum besides for playing one evening on that new organ."

Indian Girl Wins Medal in Montreal

MONTREAL, QUE., Aug. 23.—At the mid-summer examinations of the Dominion College of Music, a sixteen-year-old Indian girl, named Aurore Wawanolet, who is a pupil of the convent at Lake St. Francis, won first rank honors and carried off the gold medal.

Mark, Jan and Boris Harmbourg have been making their annual Summer concert tour of England's resorts this month. Marjorie Tempest, the New Zealand soprano who made her debut a few weeks ago, is their assisting singer.

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## Money Value Transforms Neglected Old Violin Into Precious Heirloom

In Chicago there is a business man who owns a violin. He inherited it from his father, who was a musician. The business man does not play. One of his friends is a lover of violin music. That friend often had told the business man the violin was a good one, and that he ought to treasure it. The business man regarded the advice as that of an enthusiast. One day, according to the Chicago *Inter-Ocean*, the argument became so warm the friend insisted that the question be settled at once by carrying the instrument to a professor of music who is admittedly an authority on violins.

"Why, I wouldn't carry that violin through the street for anything," the business man said. "My friends would think I had gone mad in my old age."

"I'll carry it," his friend said quickly. "I'm not ashamed to carry a violin anywhere. Come along."

They went. The professor was at home. The back and the belly, the neck and the bridge, the tail piece and the sounding post all passed beneath his critical eye. "It looks all right," the professor said. From the case he drew the bow and ran the hair several times across the cake of rosin. Then, striking A on a nearby piano, he proceeded to tune the instrument which for so many years had been held in so light esteem by its owner. After the violin was in tune he tested it, string by string, chord

by chord, and harmonic by harmonic, in all positions. Then he began to play. The fullness, the richness and sweetness of the tone appealed even to the matter-of-fact business man.

"It is a genuine old Italian instrument, and I'll give you \$1,000 for it," the professor said. The business man gasped.

"I'll tell you frankly, it is worth more than that, but that is all I can afford to pay," the professor continued.

"I can't think of selling it," the business man replied, with a halt in his speech. "You see, it came to me from my father. It is an heirloom. I thank you, however, for the test you have made and the good opinion you have expressed."

The two started away from the home of the professor, the business man carrying the violin.

"Let me take it," his musical friend said. "You might meet some one you know."

"I'll carry it," the business man retorted. "I don't care how many friends I meet. And, besides, you might drop it." Which serves to demonstrate that money talks just as loudly in the realm of music as anywhere else. The despised violin, which merely is an incumbrance, when it is thought to be worth not more than \$10, becomes the chief ornament of the household when an expert says it is worth not less than \$1,000.

## FROM "MUSICAL AMERICA" READERS

Le Grand Howland and His American Party

TORINO, ITALY, Aug. 10, 1909.

To the Editor of MUSICAL AMERICA:

I feel that MUSICAL AMERICA, since it is so representative of American musical interests, should give some publicity to the work being done by Legrand Howland here in Italy. As you are aware, Mr. Howland is giving a season of opera here for the purpose of affording opportunities for the debut of American girls in grand opera. I know that there have been many questionable schemes advanced in the last few years consisting mostly of unfulfilled promises to do this very thing, but Mr. Howland has taken hold of the matter in such an excellent and thorough manner that I cannot refrain from writing you some of the particulars.

The work he is doing is perfectly wonderful. Personally, I have never doubted for one moment that he was accomplishing all he mentioned, although some things have sounded marvellous. Now, I must say that he has never conveyed an idea of the full value of his work nor the vastness of it. Last Saturday night he opened a season in Torino with "Lucia," and this week he has given, beside that, "Il Barbiere" and "Cavalleria Rusticana," in which Giuseppina Schaffer, an American girl in Mme. Howland's party, made a most successful debut as Santuzza. Miss Schaffer has done a great deal of work in New York city this past winter. The public here, though generally loth to accept an American singer, received her with great enthusiasm. Elsa Buhl, another American girl with us, made her debut Sunday afternoon as Lolo in "Cavalleria."

Since writing the above we have come to Venice, and on Saturday "Puritani" is to be given; then, I think, the season here

will be about two weeks, during which time Mr. Howland's "Sarrona" will be given. This makes the third opera house in less than three weeks, as the company opened in Salsomaggiore. Edward Ghirelzonzi, the best lyric tenor in Italy, is engaged for the entire season, and all the company, even those filling minor parts, are really artists.

While I am not taking the trip for professional work, I am having private lessons from Mr. Howland, and the other girls are taking vocal and dramatic work with the maestro of the orchestra, also Italian diction, beside the instruction with Mr. Howland. The rehearsals and the operas are entertaining as well as watching the progress of the girls. The opportunities that Mr. Howland offers, I feel as an American girl, should be made known to the operationally ambitious young women of our nation.

Sincerely,  
ANNA F. ROGERS.

These Gold Medals Not So Rare, Says  
Mr. Kefer

WOODSTOCK, N. Y., Aug. 16, 1909.

To the Editor of MUSICAL AMERICA:

I was surprised to note in a recent issue of MUSICAL AMERICA the statement referring to Jean Schwiller, the cellist, that the gold medal which was granted him in the Veuveurs (Belgium) School of Music was conferred only on him and Jean Gerardy in the last thirty-five years. Having won the same distinction (gold medal, 1894) in that same school myself, with that same wonderful teacher, Massau, I can state positively that it is given every time the jury sees fit, which is almost every year. I will be obliged if you will insert this correcting statement.

Yours very sincerely,  
PAUL KEFER.

Washington Pianist to Study with  
Carreño

WASHINGTON, D. C., Aug. 23.—Through the intercession of Alice Burbage, Teresa Carreño, the great pianist, has announced her intention of taking Florence Hermann (a pupil of Miss Burbage) under her patronage. Young Miss Hermann sailed last week for Berlin, where Mme. Carreño will hear her. As Mme. Carreño is booked to give concerts in America and Australia during the coming season, she has advised Miss Hermann to study with Bruno Gortatowsky next winter, and the following year she promises to take her under her personal instruction. W. H.

Franz Fischer, one of the late Anton Seidl's colleagues among the few privileged ones under Wagner's personal instruction in the so-called "Nibelung Chancel" in Bayreuth, in 1875-6, recently celebrated his sixtieth birthday at his home in Munich.

Unwilling "Dead-Heads" for Berlin  
Concerts

Concert givers find it more and more difficult to get an audience. Free tickets by no means ensure one. A Berlin journal tells how audiences at recitals (Berlin often has over fifty of them in one week) are apt to be made up. Miss N., who plays or sings, sends out about 200 tickets, some of them to prominent persons. One of these is the wife of Professor X. She kindly accepts the tickets, but has no intention of attending the concert, so she gives them to her dressmaker, who in turn bestows them on her assistants, who possibly may go to the concert. In one case it was found that of 200 free tickets only 47 were used.

Old violins of famous makes are becoming costlier all the time. A prominent dealer in Berlin is offering two fine instruments by Antonio Stradivarius for \$21,250 and \$25,000, respectively.

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## PITTSBURG'S WEALTHY CITIZENS RALLY TO SUPPORT OF MALE CHORUS



THE MENDELSSOHN MALE CHOIR OF PITTSBURG. ERNEST LUNT, CONDUCTOR

PITTSBURG, PA., Aug. 23.—In order that Pittsburghers may be given the best in music that money affords, the Mendelssohn Male Choir is to be partly sustained by guarantors. The services of a number of prominent wealthy and influential citizens are now being secured for that purpose. While this is not a new departure in Pitts-

burg, it is new in so far as a vocal organization is concerned.

Since the close of last season the Choir has enlisted a number of additional well-known singers, and it now has a membership of about fifty trained voices, who will be heard from during the coming season, under the direction of Ernest Lunt.

The Choir first came into prominence a year ago and has been making rapid headway ever since. It is planned to build up a musical organization second to none in America. The officers are C. J. Braun, Jr., president; E. J. Napier, vice-president; C. W. McGhee, secretary and treasurer, and Ernest Lunt, conductor. The latter has an

enviable reputation abroad as a conductor. No one identified with the organization receives anything for his services, the motto being to build up a splendid choir for the glorification of music.

As already announced, David Bispham is to be one of the soloists at the first concert of the new season. E. C. S.

### WELSH SINGERS IN SEATTLE

Big Eisteddfod Planned for A.-Y.-P. Exposition in August

SEATTLE, Aug. 17.—Prizes to the value of \$2,500 have been provided for the competing societies at the great Welsh Eisteddfod, to be held at the Alaska-Yukon-Pacific Exposition August 27-28. The choruses will sing in the auditorium and will compete for prizes for mixed male and female choruses, duets, trios and quartets. The Tabernacle Choir of Salt Lake City will be one of the visiting choruses.

The festival has been managed in an energetic manner by the men in charge, the chief officers being: Albert B. Moses, president; J. D. Jones and D. Thomas Davies, vice-presidents; Josiah Thomas, secretary and Hugh T. Williams, treasurer.

### Hamlin Meets Old Friends Abroad

Before George Hamlin left Paris he had a pleasant visit with an old friend, Hermann Webster, whose etchings have won widespread recognition in recent years. Mr. Webster, so Mr. Hamlin writes, has a charming studio in the Latin Quarter. Another friend, whom the tenor visited in Paris, was Frank King Clark, with whom he motored and golfed for several days. Between times, Mr. Hamlin found stray moments for work, he and his accompanist,

Edwin Schnieder, going over a number of songs that will be added to this season's recital repertoire.

### Spalding to Assist Nordica on Labor Day

Albert Spalding has been secured to assist Mme. Nordica at the great Ocean Grove Music Festival on Labor Day. Besides the numbers with orchestra, a feature of the program will be the Bach-Gounod "Ave Maria," with violin obbligato, by Mr. Spalding, and accompaniment on the new Ocean Grove organ. This will be Mme. Nordica's first public appearance since her recent marriage in London.

### Rosenthal to Visit Pacific Coast

Moriz Rosenthal's tour for the coming season is being rapidly booked. Loudon Charlton has arranged to have the Austrian pianist visit the Pacific Coast, while a series of important engagements will be filled in the Far South. Rosenthal will appear with several leading orchestras in addition to giving a series of New York recitals, the first of which will take place the middle of October.

Wilhelm Ganz, the veteran German pianist and composer, who has lived in London practically all of his life, celebrated his golden wedding recently.

### LENOX HAS RICHEST CHOIR

Representatives of Exclusive Families Volunteer Sunday Services

LENOX, MASS., Aug. 23.—The churchgoers of this city will turn out *en masse* for the next few Sundays, the attraction being the volunteer choir of the fashionable Trinity Episcopal Church. It is doubtful if the chief attraction is the singing, for the choir is to be comprised of the

representatives of many of Boston's and New York's richest and most exclusive families.

It has become customary for these young people to furnish the music in the church during their Summer visit here, and the names on the choir list make it look like a social register.

The local authorities have spent much time trying to figure out the number of millions represented in this exclusive choir.

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## DENVER APOLLO CLUB TAKES WOMEN'S WORK

**Tuesday Musicale Relinquishes Concerts to New Organization Under Henry Houseley**

DENVER, Aug. 20.—The decision of the Ladies' Chorus of the Tuesday Musicale to withdraw from the public concert field here, while deeply regretted, may indirectly contribute to the musical welfare of the city, since the Apollo Club has decided to add a choir of female voices to its excellent male chorus, and so give Denver a fine choral body of mixed voices. Henry Houseley, the director of the Apollo Club, has proved himself such a master of choral effects in his training of the Denver competitive choruses which carried off honors at the St. Louis Exposition, and again at the Salt Lake Eisteddfod, that it has seemed regrettable that he could not have a permanent chorus of mixed voices with which he could produce the standard choral works. It is hoped that the blending of a woman's chorus with the Apollo Male Choir will lead to a fine oratorio chorus.

Bessie Fox-Davis, the Denver contralto, who was to have been the soloist with Cavallo's Orchestra at last Friday's concert, sustained a broken arm in an automobile accident, and was obliged to cancel the engagement.

Manager Slack announces that arrangements have been closed for the appearance here, around Easter, of the Kneisel Quar-

ter. This adds another to the long list of high-class musical attractions booked for Denver during the coming Winter.

Victor Neuhaus, the energetic German who was responsible for the notable production of "Tannhäuser" here last Spring, is starting an operatic school, wherein he proposes to train local singers for stage appearances. He will produce a series of light operas, the first "The Toreador," giving the talented pupils opportunities to appear in parts. Meanwhile, his erstwhile partner, Mr. Wilenski, proceeds with his preparations for the production of "Aida."

The Summer term at the Wilcox studios was brought to a close last evening by a recital, in which an even dozen of Mr. Wilcox's pupils appeared. They were Catherine Jones, of Iola, Kan.; Mrs. Charles Clark, of Greeley, Col.; Maude Curtiss, of Norton, Kan.; Margaret Sanford, of Hardin, Col.; Maude Ludwick, of Saguache, Col.; Mrs. Adam Weber, of Boulder, Col.; Mary Taylor, of Westminster, Col.; Rae Couzens and J. C. Kendel, of Greeley, and Messrs. Hinman, Kirkbride and Yelton, of Denver. Illness prevented Mrs. H. Ralph Northrop, of Red Cliff, Col., from appearing, and another of the Summer class, William Frederic Gaskins, of Corvallis Ore., was obliged to return home before the recital. The spacious studios were crowded with guests, whose reception of the singing was most complimentary to the performers and to their instructor. Mrs. Wilcox accompanied the singers at the piano with rare sympathy and judgment.

Mr. Wilcox's first year in Denver has been rarely successful. He has given very nearly 1,500 lessons since the opening of his work here last September, and reports bookings which should add at least 500 lessons to that number for the coming season.

## PREPARE FOR PHILA. SEASON OF OPERA

**Both Music Temples Undergo Changes in Interior Arrangements—News of Musicians**

PHILADELPHIA, Aug. 23.—Preparatory to the opening of the grand opera season here, November 17, both of Philadelphia's opera houses are undergoing alterations. At Oscar Hammerstein's new temple of music 100 seats are to be removed from the parquet and four new boxes constructed on a level with the parquet circles. These new compartments have already been sold for the season, as have practically all the boxes in the house. To supply the demand the impresario says he needs at least twenty more. The removal of the seats in the parquet will relieve the congestion between acts and will add to the comfort of those having accommodations of the kind or boxes.

At the Academy of Music a new system of electric lighting is the principal change being made, but various minor repairs are being completed for the comfort of the Metropolitan's patrons. All the former boxholders will retake their usual compartments, and the demand for seats even now indicates that the season at the downtown house will be a most successful one.

Vocal students in this city are interested in the announcement that Baernstein-Regneas, the well-known artist who has recently returned from Europe, will devote two days each week during the coming season to teaching here. He studied for many years under Oscar Saenger, the New York teacher. After singing with all the important organizations in this country in concert and oratorio, Baernstein-Regneas appeared successfully in the principal European centers in opera. He returns, in the prime of life, to devote his time to teaching. When asked if he did not prefer public singing to teaching, he replied recently: "I cannot say that I do. The work done by my pupils in the studio is a source of genuine joy and gratification. There can be no greater pleasure to me than to watch the development of a fresh young voice, under my guidance, or to coax back the beauty to a voice worn by overwork or by incorrect singing."

Among the Philadelphians who have studied with Baernstein-Regneas are Henri Scott, who will appear in leading rôles this season with the Hammerstein forces, and

Allen C. Hinckley, of the Metropolitan company.

The Franklinville Quartet Club held a sängerfest last Saturday afternoon in the Summer garden of the Franklinville Gesang Verein here. There were a number of singing contests. The evening was devoted to an open-air concert by the quartet and other musicians.

Overwork as the result of a determination to become a great musician is thought to have caused the death last Friday of Alfonso Varallo, twenty-two years old, son of a member of a firm of bankers and jewelers here. The young man first studied the piano, and later took up the study of several other instruments. Finally he became a pupil of Ettore Martina, a composer. He often spent eighteen hours steadily at his desk, it is said. His constitution was undermined and his mind became so affected that he was taken to Norristown Asylum for the Insane. Soon after being admitted he contracted pneumonia, the direct cause of his death. Varallo was not known to many prominent musicians here, but his death under the circumstances is pathetic and is an object lesson. He had attained no distinction.

Albert Cornfeld, a young local violinist, has left for Europe to complete his musical education at the Royal Conservatory in Vienna. He was accompanied by his brother, Morris, who will take a post-graduate course at the Vienna University.

Horatio Connell, a young Philadelphia baritone, who has been singing successfully at Covent Garden, London, and Marie Zeckwer, the gifted daughter of Camille Zeckwer, the well-known local director, are among the concert soloists who will go on tour during the coming season.

The Philadelphia Band, C. Stanley Mackey, conductor, resumed Sunday concerts at Belmont Mansion, Fairmount Park, on Sunday. At the concert given on the City Hall Plaza last Saturday evening it is estimated that nearly 6,000 people were present. There were chairs for more than 1,400. S. E. E.

### London's New Waltz Hit

LONDON, Aug. 21.—A waltz song, composed by Jean Facon, leader of the Carlton Hotel Orchestra, played for the first time at the wedding of Violet Cruger and Rodman Wanamaker, is making a hit.

The music is reminiscent of "La Matische," which took Europe and America by storm five years ago. Words to fit the music are being written by a London poet. It will be termed "Violet-Rodman," in honor of the occasion which saw its debut.

Franz Lehar, the prolific composer, of special "Merry Widow" fame, has just completed another comic opera, called "Count Luxembourg."

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## AUGUSTA COTTLOW, AMERICAN PIANIST, IN VACATION POSES



Miss Cottlow and a Group of Passengers on the "Ryndam"

Augusta Cottlow, the young American pianist, who is spending a season in Europe, where she has been engaged to play with many of the leading symphony orchestras, has been a member of several in-

teresting musical parties during her travels this Summer. The group photographs presented herewith show Miss Cottlow and her companions on board the *Ryndam*. From left to right in the illustration are Miss Cottlow, Julius Roentgen, violinist of



Miss Cottlow, Her Nieces and Nephew

the Kneisel Quartet; Roderic C. Penfield, managing editor of the Saturday supplement to the New York *Evening Mail*, and an enthusiastic writer on musical subjects; Georgette Giffault, who is studying for grand opera; Mrs. Cottlow the pianist's

mother, and Myron Barlow, an American painter, residing in Etaples, France. The other photograph shows Miss Cottlow and the children of her brother, Dr. B. O. Cottlow, of Oregon, Ill. Two of these youngsters, Augusta and Isabel, are twins.

## ENDS FIRST DENVER SEASON

John C. Wilcox Gives 1,500 Lessons During First Year in City

BOULDER, COL., Aug. 20.—At last Friday night's concert in the Colorado Chautauqua series, the principal soloist was John C. Wilcox, the Denver baritone, who made his initial appearance before the Chautauqua audience on this occasion. He received double recalls after each appearance, and made a most favorable impression.

His voice is one of remarkable range and beauty, and the ease with which he sings is noticeable. The passion, the disappointment, the sadness so dominant in "Caesar's Lament" found adequate expression in his singing. Mr. Wilcox displayed his adaptability in the lighter songs—the Irish love melodies. The wit, the humor and the passion of the Irish were well expressed, and "Bendemoer Stream" was especially enjoyed.

Mrs. Adam Weber, the Boulder contralto, sang, with Mr. Wilcox, Allitsen's duet, "Break, Diviner Light," and the orchestra, with concertmaster Lundberg as soloist, played very acceptably.

Elsie Playfair, the celebrated English violinist, comes to America in October for a concert tour under the management of R.

E. Johnston. Before leaving Europe she plays four concerts in Ostend, and also appears in Paris, Berlin, Dresden, Leipzig, Hamburg, Copenhagen, Stockholm, The Hague, Amsterdam, Rotterdam, St. Petersburg, Moscow and Warsaw.

## Los Angeles Quartet's Twentieth Season

LOS ANGELES, CAL., Aug. 20.—One of the longest established organizations in Los Angeles is the Euterpean Male Quartet, organized by Joseph Pierre Dunuy in the Fall of 1890, which this coming Fall will celebrate the opening of its twentieth season by a reception, at which the reception committee will be the presidents and directors of permanent local clubs and the guests will be members of those clubs. There has been only one change in the membership of the quartet during these twenty years. The reception will be followed by a supper at the Gamut Club, at which the artists that have assisted at the concerts of the quartet in the past will be guests.

Budapest heard 218 performances of opera at its Royal Opera House during the season 1908-9. Of these five were special performances for students, five were matinees for children and seventeen were given for charitable purposes.

## BACH CHOIR REHEARSING

Dr. Wolle's Famous Society to Present "The Passion" Next May

SAN FRANCISCO, CAL., Aug. 20.—With the return of Dr. Fred Wolle from the East, the plans of the famous Bach Choir are announced. The society has resumed its study of the great master and is now engaged in preparing "The Passion," which it hopes to have ready for presentation next May in the Greek Theater.

The election of the following associate members is announced by President D. N.

Lehmer, of the Bach Choir Society: Raymond H. Bailey, R. A. Berry, Prof. E. B. Clapp, Miss Lillian D. Clark, Prof. Elmer E. Hall, Prof. John Galen Howard, Mrs. John Galen Howard, C. C. Kinney, Prof. E. P. Lewis, W. H. Payson, Miss Ida M. Reed and B. J. Smith. Dr. Wolle, Mrs. Wolle, and their daughter, Gretchen, have resumed their quarters at Cloyne Court.

Ester Ferrabini, one of the Italian sopranos to be heard at the Academy of Music, New York, during the coming season, was one of the singers that toured this country with Leoncavallo three years ago.



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## DAMROSCH PRAISES MUSICAL CHICAGO

Conductor Finds City's Artistic Discrimination of a High Order—  
News of the Local Musicians

CHICAGO, Aug. 23.—Walter Damrosch, whose New York Symphony Orchestra is giving concerts at Ravinia Park, in an interview to-day paid a high tribute to Chicago's artistic appreciation.

"I think Chicago is the most keenly alert city in artistic discrimination of all sorts in America," said Mr. Damrosch.

"For instance, the South Shore Country Club has engaged my orchestra to play for them exclusively for two weeks at the close of my season at Ravinia. I am told that the programs will be left entirely to my discretion. This is a new departure for us, and a new one for Chicago. It is an indication that good music here is being understood at least.

"I notice that Chicago is becoming tired of the brass band, which is the most primitive musical expression. A good many years ago I produced Wagner opera in Chicago. I think it was almost the first Wagnerian music they heard here. Even then there was a great appreciation and understanding of Wagner's wonderful orchestral harmony."

Albert Borroff, the American bass, who has just returned from Europe, will be the soloist with the New York Symphony Orchestra at Ravinia Park. Next Tuesday Elaine de Sellem, the talented contralto, will be heard in conjunction with the same organization at the same park.

Last Tuesday evening the soloist was also taken among the resident artists, when Sybil Sammis MacDermid, the dramatic soprano, sang an aria from "Tannhäuser" with a voice full of charm and of pleasing quality. She made a very favorable impression, and this was demonstrated by the enthusiasm which prevailed for a few minutes after the ending of her selection. After the intermission Mrs. MacDermid was heard in a group of songs by her husband, a talented young Chicago composer. Each number proved popular, and the success of the songs was as decided as

the ovation tendered the soloist after "Charity." As usual, the work of the orchestra was excellent.

The University of Chicago announces a song and organ recital for next Tuesday evening. The soloists, Esther Mae Plumb, contralto, and Mrs. George N. Holt, organist, are both favorites in the "South Side."

Walter Perkins, president of the Chicago Conservatory, and Mrs. Perkins left last Monday for a short vacation on Burt Lake, at the bungalow of Frank Upman.

Chris Anderson, the popular baritone, who went to Europe for a Summer vacation, came back last week, but left immediately for his homestead in Kentucky in order to be home a few weeks before resuming his work for the Fall season.

The Columbia School of Music, which will this year have the largest enrollment ever known since the opening of the school five years ago, is now located in the Ohio Building. This school, which is one of the foremost in Chicago, owes its success not only to the artists teaching at that institution, but to the admirable management of two women, Mrs. Reed, president of the school, and Anne Shaw Faulkner, the progressive manager.

Marie Wood Chase, the distinguished pianist, is having a fine time at Yellowstone National Park, where she is enjoying a well deserved vacation. She will come back via the big lakes, reaching Chicago the first week in September, when she will resume teaching at her school in the Fine Arts Building.

Lenore Allen, the soprano and graduate of the Chicago Musical College, has established herself as a professional singer. She won distinct success this Summer wherever she appeared in concert.

Lucille Stevenson Tewksbury, soprano and voice instructor at the Cosmopolitan School, has been engaged for the Spring tour of the Minneapolis Orchestra.

A testimonial concert was tendered

Martin Ballmann, the popular German conductor, at the Bismarck Garden, Wednesday evening. Two hundred musicians were heard, the Irish Choral Society, under the leadership of Thomas Taylor Drill, and the Liedertafel Vorwärts, under the direction of its conductor, Gustave Ehrhorn, joined with the band in giving several praiseworthy selections.

Blanche Chapman, the pianist left Chicago to-day for Lake Minnetonka, Minn., where she will stay until the opening of the season.

Herman Devries and his wife are enjoying their vacation at the Summer residence of La Verne Hubbard, the banker, at Cedar Springs, Mich.

Enrico Alfieri, head of the language department of the Chicago Musical College, has been enjoying a vacation at the beautiful Summer residence of his brother at Kenosha, Wis.

Jason Moore, former correspondent for MUSICAL AMERICA in Berlin, has been in Chicago, and left to-day for a small town in Illinois, where he has some important business engagements.

Mrs. Albert Miller, the wife of Herbert Miller, the baritone, will be assistant to her husband during the coming season.

Max I. Fischel, the talented violinist, came back to-day from a successful tour through several towns in the South, and from all reports he was met everywhere with much success.

George Hamlin, the American tenor, who was last heard from in Paris, has sent to MUSICAL AMERICA's office in Chicago a post card from a little village in Northern Italy.

Alexander Sebald, the Hungarian violinist, arrived here to-day from Berlin. The distinguished violinist will be the head of the violin department at the Chicago Musical College.

Mary Boyd, pupil of Gertrude Grossup-Perkins, voice instructor at the Chicago Conservatory, recently gave a song recital at Port Smith, Ark.

Two resident Chicago artists, who also claim credit to the title *Officier de l'Instruction Publique*, which has just been conferred by the French Government upon Oscar Hammerstein, are Director French, of the Art Institute of Chicago, and Her-

man Devries, head of the vocal department at the Chicago Musical College.

Dr. Florence Ziegfeld, president of the Chicago Musical College, has been made *Chevalier de la Legion d'Honneur*.

Walter Keller, organist, who for the last year has been director of the Sherwood Music School, has resigned his office on account of the large number of recitals he has booked for the coming season. Mr. Keller will teach, however, exclusively at the Sherwood Music School, organ, harmony and theory.

Edwin Schneider, the well-known pianist, who will play Mme. Gadsby's accompaniments this coming season, will leave Europe the latter part of September, and is expected in Chicago in October.

Carl Ziegfeld, secretary and treasurer of the Chicago Musical College, left the city last Monday night for a three weeks' vacation.

George Ade Davis, press representative and manager of Ziegfeld Hall and assistant manager of the Studebaker Theater, who is a nephew of George Ade, left town last week and is traveling through Indiana.

Maurice Rosenfeld, pianist, lecturer, teacher and critic, has just returned from the East, where he spent his vacation.

Mary M. Monzell, the distinguished organist and piano instructor, has returned from the organists' convention at Ocean Grove and has reopened her studios in Kimball Hall.

R. D.

### Grace Van Studdiford Seeks Divorce

ST. LOUIS, Mo., Aug. 21.—Grace Van Studdiford, the comic opera singer, has sued her husband, Charles, for divorce on the grounds of desertion. Mrs. Van Studdiford was formerly Gracia Quive, and formerly sang with the Bostonians.

Marianne Flahaut, the French contralto of the Metropolitan, recently made her rentrée at the Paris Opéra as *Amneris*. She will sing there until November 1, when she leaves for the second season in New York.

The City of Mayence, Germany, has voted \$182,000 for the renovation of its Municipal Opera House.

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## NEW CHORAL WORKS AT CHAUTAUQUA

Pierne's "Children at Bethlehem" and Leoni's "Gate of Life"  
Achieve Great Successes at Summer Resort

CHAUTAUQUA, Aug. 23.—The Chautauqua Children's Choir, assisted by the soloists, orchestra, and organ, scored a great success Monday evening in the second concert of the season. The work presented was the cantata, "The Children at Bethlehem," by Gabriel Pierne. This is one of the few large works written for children's voices and at the same time presents difficulties almost unbelievable to a trained musical ear. Perhaps for this reason children with unformed perceptions and strong imitative power can more easily surmount them.

At any rate, only the most careful training could produce the happy result of Monday's performance, and too much praise can not be given to Conductor Alfred Hallam, whose infinite patience and untiring effort, coupled with great enthusiasm and imagination, guided and sustained the children in reaching their successful goal. Notwithstanding long, tiresome rehearsals earlier in the day, their voices appeared to possess added freshness and beauty, their spirits new strength and eagerness, enabling them to build up telling climaxes with a self-reliant courage that was admirable.

Among the contributing influences, the beautiful Biblical story, as well as Pierne's wonderful music, is to be reckoned. The cantata abounds in exquisite musical color expressed mainly through the medium of the orchestra, the work of which was exceptionally good. The quality of tone was most pleasing throughout and the ensemble excellent. The atmosphere, that of Bethlehem, was fittingly preserved with an amusing Oriental effect in the approach of the camel-caravan of the three *Magi*. Yet there was no concealment of the composer's nationality, shown with irresistible charm in the adaptation of French child folk-songs sung by the children during their play in the fields.

Of touching tenderness was the scene in the stable between the *Virgin*, the *Ass*, the *Ox*, and the *Children*—all showing their adoration of the Christ-child. The shining of the *Star* was reproduced by a clever orchestral effect in the use of "harmonics," and its *Voice* by Elizabeth Dodge with spiritual serenity. The words of the *Ass* and the *Ox* were artistically delivered by Alfred D. Shaw and Herbert Waterous, the latter also representing the *Herdsmen* and the *Celestial Voice*. The rôle of the *Virgin* was taken by Mrs. H. N. Eddins; the rôle of Jeannette by Mrs. F. H. Blankenship; of *Nicholas* by Miss R. L. Turk; of *Lucy* by Sue Harvard—all very creditably sung. Assisting the orchestra were Sol Marcossion as concert-master; Nina Block, harpist; Frederick Shattuck, accompanist; H. B. Vincent, organist; and with the percussion instruments, Alfred Hallam, Jr. The explanatory links of the story were supplied by the rôle of the *Narrator*, pleasingly delivered by F. A. Cummings.

The cantata reached a sublime close with the recurrence of the "Star" motive, followed by a wonderful chord of the children's voices alone, gradually floating off with marvelous sweetness into a solemn stillness.

Henry B. Vincent, resident organist, rendered two interesting organ programs during the week. Among the best numbers were: a chorale, played with breadth and dignity, and "Priere a Notre Dame" in a quiet, devotional style, both from Boellmann's "Suite Gothique," a very pleasing Pavane by Sharpe, played with good registration; effective Toccata in G by Dubois; Dvorák's popular "Humoresque"; Haydn's "Clock-Movement"; and the brilliant Toc-

cata from Widor's Fifth Organ Symphony.

The mid-week concert presented a miscellaneous program opening with a musicianly rendition by the orchestra under the direction of Alfred Hallam, of the "Jubel" overture. Composed by Weber while on a visit to England, it reaches a triumphant close with the introduction of the National Air, made more inspiring by the co-operation of the chorus and audience. Herbert Waterous sang in spirited fashion, "The Horn," by Flegier, ending with a marvelously sonorous low D.

By request Sol Marcossion played again the popular "Zigeuner Weisen," by Sarasate, with his inimitable violinistic art. Elizabeth Dodge sang the "Mad" scene from "Lucia" with dramatic power and magnetic charm. Emil Medicus, of the orchestra, played the flute obbligato with smooth, pure tone. A group of German classics were beautifully sung by Alfred

The work of the orchestra was good. Several melodies for unison strings were played with much beauty, and in the many climaxes the brass was strongly in evidence. The work of the choir was again of a very high order, achieving triumphant results in the "Dedication of the Sun Temple," in Part I, and also in the victorious finale of Part III. The rôle of the *Chief Priest of Jupiter* was dramatically impressive through the distinct enunciation, a powerful sonorous basso of Herbert Waterous. The rôles of the Christians, *Portia*, and *Probus*, were beautifully taken by Elizabeth Dodge, soprano, and Alfred D. Shaw, tenor. Miss Dodge was first heard in Part I, where the voice of *Portia* suddenly interrupts the Dedication ceremony, singing the difficult passage in an awe-inspiring manner. Later in Part II, the "Prison Scene," her voice seemed filled with melodious sweetness and tranquillity. Mr. Shaw's work stood out with its usual high artistic finish, and his rôle was delivered with fervent devotion. The duet between Miss Dodge and Mr. Shaw with the hymn-like benediction of the chorus furnished a fittingly solemn ending for this scene, forming the most beautiful number

### HELEN ALLEN HUNT AN EXPERT MOTORIST



Helen Allen Hunt, the Boston Contralto, and Her Husband on an Automobile Trip

BOSTON, Aug. 24.—Mrs. Helen Allen Hunt, contralto and teacher, has returned to her Summer home at Weymouth, Mass., on the South Shore, after taking an automobile trip through the Adirondacks. She is planning an active season and will be heard in concert and recital in Boston and Eastern cities during the Winter. She has been re-engaged as a member of the faculty of Bradford Academy, Bradford, Mass., and will have charge of the vocal department. Mrs. Hunt will also resume her work as soloist at the First Church of

Christ Scientist, and will open her studios in Boston early in October, although by special arrangement she will give lessons to several pupils during September.

In the picture taken by the MUSICAL AMERICA representative Mr. and Mrs. Hunt are seen in their automobile, in which they have made many tours of New England and New York State. Mrs. Hunt is an expert operator of the motor herself, and she is one of the comparatively few women in Massachusetts who have been granted a license.

D. L. L.

Shaw: Franz's "In Wunderschönen Monat Mai," displaying excellent lyric quality, and in Liszt's "Im Liebeslust," an ideal romantic mood. William H. Sherwood's group included the Mendelssohn "Spring Song," and the Liszt Grand Polonaise in E, the latter being played with finely modulated phrasing and true pianistic bravura.

Mendelssohn as the master-musician who interpreted nature and man, was the subject of a centenary address by the eminent Dr. Frank W. Gunsaulus, of Chicago, Tuesday afternoon. The lecture was illustrated by the choir and orchestra which, under the direction of Alfred Hallam, gave a selection from "Elijah."

A popular program was rendered in honor of "Grange Day." After a stirring number by the Chautauqua Band, the choir sang Leslie's "Rise Again, Glad Summer Sun," Mr. Shaw sang Denza's "May Morning" with much brightness, and Mr. Price played a cornet solo with expression. Miss Dodge contributed a pleasing group including an attractive "Spring Song" by Dana, while Mr. Waterous followed humorously with "Off to Philadelphia." In conclusion, Hubbel's "Intermezzo" was played by the band.

The final cantata of the season, the "Gate of Life," by Franco Leoni, was produced with striking effect Friday evening. The libretto pertains to the Roman persecution of the Christians in the third century, picturing the Roman ideals of that period and their loyalty to the pagan gods. The music is dramatic, and the composer displays much skill and cleverness in obtaining massive effects, often followed by striking contrasts. Climaxes were built up most brilliantly—it seemed, at times, too luxuriantly, although not out of keeping with the slightly superficial love of pomp and splendor characteristic of that age.

### THE FARRARS IN SMASH-UP

Singer, Writing from Abroad, Advises "Beware of Hay-Wagons"

It is becoming quite the fad to be concerned in an automobile smash-up, and Geraldine Farrar, writing from Europe, tells of her fashionableness:

"Being away on my holidays, it was one of those rare occasions when I could conscientiously indulge in such a luxury. But, of course, that would be the one time in my life when I didn't take cold," she writes.

With their guest, Mrs. Humphreys, the Farrars had been motoring through Italy without trouble to their means of locomotion, till one afternoon, when about five miles from Milan, they met a load of hay. That is considered no very great sign of ill-luck; but, nevertheless, while gallantly allowing the right of way to said load of hay, the Farrar machine tilted over in a very ungentlemanly like manner, spilling the party into a babbling brook which ran alongside. After considerably waiting until all had scrambled out of the way, it then toppled in itself with a big splash.

The automobile has been in the repair shop. "Meanwhile," continues the singer, "while we are cooling our heels here awaiting the machinist's return to health, I have been taking advantage of the sore throat which I did not get, by singing a few more songs into the phonographs, for my instinct tells me that when my bill from the garage comes in I shall certainly need the money."

### DAMROSCH ANNIVERSARY TOUR

Orchestra Will Celebrate Twenty-fifth Year of His Directorship

Walter Damrosch will celebrate his twenty-fifth year as conductor of the New York Symphony Orchestra by taking on tour with him the entire orchestra of 100 players through the cities of the East and the Middle West. Arrangements have already been made for concerts in Troy, Syracuse, Buffalo, Cleveland, Toledo, Detroit, Chicago, Hannibal, Mo., St. Louis, Louisville, Pittsburgh, Washington, Baltimore and Philadelphia. The tour is to begin on January 5 and will last two weeks.

During the entire time the orchestra is en route it will travel in a special train and carry its own sleeping cars, dining cars and baggage cars. Already committees have been formed in every city in which Mr. Damrosch will visit, and complimentary banquets and receptions are to be tendered him at various points along the route. The Spring tour of the orchestra will last from April 3 until June 1, from which time the orchestra will visit the Pacific Coast and play in almost every city of importance en route.

### Wüllner Investigates Earthquake Damage

Dr. Ludwig Wüllner, the German *lieder* singer, has been to Monte Ziretto, Sicily, to visit his estate, which he had not seen since the Messina earthquake. He found his villa "Hilligenlei" (called after Frenzen's famous book) entirely rebuilt, but he did not take up his residence there. He spent a week at Abazia and then returned to his little cottage by the sea on the shores of Holland.

Victor Herbert is one of the committee who are searching for a new site for the Lambs' Club, which proposes to remove from its quarters on Forty-fourth street, New York.



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## CAROLINE MIHR-HARDY AT OCEAN GROVE



In the snapshot here reproduced Caroline Mihr-Hardy, the well-known dramatic soprano, is standing in the middle, while to the right of the spectator is Mrs. Will Macfarlane, wife of the official organist at Ocean Grove, and Mrs. Jack Land, a gift-

ed soprano, who is Mme. Mihr-Hardy's only pupil, is at the left. The picture was taken at Ocean Grove, N. J., when Mme. Mihr-Hardy was there for the recent performance of Mendelssohn's "Elijah," in which she won new honors.

MIDSUMMER RELIEVED  
BY SONG RECITALS

St. Paul Music Lovers Hear Two Excellent Programs at Hospitable Country Houses

ST. PAUL, Aug. 21.—An interesting song recital was given Wednesday evening at Crossroads, the country home of Mrs. F. H. Snyder, formerly manager of the St. Paul Symphony Orchestra.

The program was rendered by Mrs. Frank O'Meara, who spent last year in study in Berlin, and who, after a short rest in the country, has returned to resume her place in the musical life of the city. The not-to-be-forgotten beauty of the singer's voice was brought home to her hearers in a long program of Italian, German and English songs and arias.

The program opened with the Aria Antique, "Il mio bel foco," by Marcello, and was followed by Pergolesi's "Se tu mi mi," Scarlatti's "O Cessate di piagarmi" and Beethoven's "In Questa tomba." Of German studies the following were selected: "Von Ewiger Liebe," "Sapphische Ode," "Die Jaeger" and "Feldeinsamkeit," by Brahms; "Traum durch die Daemmerung," by Richard Strauss, and Hugo Wolf's "Er ists." Two Scandinavian songs—"Der Skrey en fuge," by Svendsen, and "Saeterjentens Svendag," by Ole Bull—preceded the English group, which was composed of the aria, "Love's Might," from "Samson and Delilah"; Lang's "The Day is Gone," and Mrs. Beach's "The Year's at the Spring."

Mrs. Katherine Hoffmann, widely known as accompanist for Mme. Schumann-Heink, assisted Mrs. O'Meara at the piano, furnishing invaluable support and inspiration

to the singer. The recital was enjoyed by a large number of people.

One of the most attractive and convincing singers visiting St. Paul in months is Mme. Hesse-Sprotte, recently of Milwaukee, who sang a program before a large gathering at Dellwood, the country home of Mrs. A. M. P. Cowley.

Mme. Sprotte has a dramatic voice of remarkable flexibility and extensive range. From a large repertoire she sang as her first group, "Im Herbst," by Franz; "Die Krahe," by Schubert, and Schumann's "Frühlingsnacht."

That the singer is at home in the operatic field was evident in her splendid rendition of the Meyerbeer aria, "Oh, Mein Sohn," from "Der Prophet," and her portrayal of "Carmen" in an aria from that opera, both of which were received with great enthusiasm. Modern German songs were represented by "Daheim" and "Der Sieger," by R. Kaun; "Schwanenlied," by L. Hartmann, and Richard Strauss's "Ständchen." The English songs were "The Harvesters' Hush Song," by Protheroe; "The Temple Bells Are Ringing," by Amy Woodard Finden, and Cowen's "Birthday Song."

Mme. Sprotte was accompanied by Helen Cowley, and the entertainment afforded by these performers made the occasion a notable one. J. L. C. B.

## MINNA KAUFMAN'S DEBUT

American Soprano Will Give a Recital Early in the Season

One of the earliest events of the season will be the debut of Minna Kaufman, who will be managed by the Hanson Bureau. Miss Kaufman is a member of a Pittsburgh family well known in industrial circles. She has been for years in Europe studying with celebrated masters.

Miss Kaufman is the possessor of a beautiful soprano, and, while a great admirer and a declared exponent of the lied, she has made a specialty of coloratura work. Her debut will be an event of great interest to those anxious to see American talent come to the fore.

Miss Kaufman, in December, will go South and West, having been booked by many societies and managers, who have been told of her art by Berlin friends and correspondents.

## Metropolitan Artists for Concert Work

Francis C. Coppicus, who is in charge of the concert bureau established by the Metropolitan Opera Company, announced to a representative of MUSICAL AMERICA this week that he is now booking October concert engagements for Mme. Olive Fremstad, Mme. Frances Alda, Mme. Jane Noria, Mme. Bernice de Pasquali, Rita Fornia, Riccardo Martin, Pasquale Amato and Andrea P. de Seguro.

FREDERICK HASTINGS AT  
REST AND WORK IN NORTH

Baritone, in Nova Scotia, Adds Fifty Songs to His Répertoire—Gives Recital in Digby

When the season is still in the distance it is play time for artists, but Frederick Hastings, the baritone, sojourning in the golden Arcadia of the "Evangeline" country (Nova Scotia), believes not in allowing the wheels of progress to remain idle, even when the thermometer climbs and the world of music lies in the shade. Accordingly, the valleys and hills at Smith's Cove daily reverberate with the echoes of the *lieder* (his specialty) of Reger, Strauss, Wolf and others. Fifty new pieces have been added to his repertoire, which now includes over 500 songs and 50 operatic arias, all memorized and capable of being given at a moment's notice. Good use will be made of these during the recital tour now being booked by his manager, R. E. Johnston.

Mr. Hastings finds Smith's Cove an ideal spot for a vacation. His bungalow is built on the edge of a huge cliff that juts out into the Annapolis Basin, and below is spread that great ten-mile wide sheet of water, opening through Digby Gap into the Bay of Fundy.

On Aug. 24 he gave a recital of songs in English in Digby, Nova Scotia, a town about ten miles from his present location, and he had been assured of an audience that would tax the capacity of the little opera house.

"The people are hungry for good music, and it is really surprising to find so much musical appreciation and culture in towns of their position and size," writes Mr. Hastings. "Even in the humble homes where a wheezy little reed organ is the only musical instrument, there is found a love and a hunger for the better class that is certainly an encouraging sign for the future. The pathos of the cheap vaudeville love song is giving way to the pure sentiment of MacDowell, Elgar, etc., and a taste for the classics is supplanting that for the commonplace vulgarity of many of the so-called 'popular songs.' Even towns so far removed from the musical centers as these are beginning to realize that there is real merit and value in the work of many contemporaneous English and American composers, and that indulgence in the worthless trash that has hitherto held their attention is a sure barrier to any intellectual progress."

Daily he is receiving a number of songs by unknown Americans, many of which, while not perfect, give great promise, and some which Mr. Hastings considers so good as worthy of addition to his repertoire and use when possible. In this action he indicates his firm belief in the future of American music.

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## "FEELS COLORS" AS SHE PLAYS PIANO

Katherine Ruth Heyman Tells of An Interesting Phase of Her Work

LONDON, Aug. 13.—The monotony of these sultry days was pleasantly broken by a very interesting chat which I had with Katherine Heyman recently. Miss Heyman has had fine success, not only here in London, but also on the Continent, by her interesting interpretations of modern pianoforte music.

I understand that she will be playing at the London symphony concerts this Autumn, not to mention other important appearances. But this has nothing to do with the subject of our conversation.

One generally finds in the musical world that the executive artist is usually so busy perfecting himself in the difficulties of his instrument that he has little time to know anything outside his own sphere. I fear it must be admitted that when one introduces the subject of literature and its more recent exponents to the average pianist, or is met with that vague glance which spells ignorance.

So when I cautiously introduced this subject to Katherine Heyman in her cosy apartments in South Kensington, I was agreeably surprised to see that I had struck "fertile soil." I not only found her mightily interested in literature, but also learned that she had many friends in that field. I mentioned how lovely were the poems of "Fiona Macleod," what atmosphere and pure beauty they possessed. Miss Heyman grew enthusiastic, and told me how she met Mrs. Sharp, the wife of that poet, who did his best work under a woman's name. She also spoke of Ezra Pond, the young poet who is the lion of the moment, also May Sinclair and Florence Parr. Speaking of Mrs. Sharp, who is a mystic, it seems she finds in Miss Heyman's playing what she calls "tone behind the sound." This suggests possibilities taking music from the psychological standpoint; at least it gets away from the mere moving of so many fingers.

To meet a pianist who thinks is almost as rare as meeting a singer with brains. Miss Heyman has brains and uses them—she thinks. For instance, we were speaking of musical coloring, and she carried the idea one point further, by declaring that she actually felt certain colors with certain compositions and had even been able to impress that color feeling on some of her listeners.

Mme. Northesk Wilson always attends



Katherine Ruth Heyman, the American Pianist, and a Snapshot Showing Her in Her New Automobile in London

Miss Heyman's recitals for just that reason. She finds so much back of her playing. I asked her to what she attributed this psychic power in her playing, and she said she could only account for it by the fact that the subject was of intense interest to her and that ever since she had met Mary Anderson de Navarre, she had felt new possibilities in musical interpretation. So there is a strong reason back of every success, and as all art is tending toward the mode of expression rather than the means, so will those artists who follow the thought of feeling rather than the technical glitter be rewarded. It is an interesting subject, which may be followed through not only the initiative arts but also the creative. Technique there must be, but it must not be paramount. There lies a future for the American composer, be he brave enough to shake off the old forms to some extent.

But I am rambling. Seeing some MSS. of poems scattered about the desk, I asked Miss Heyman if they were dedicatory verse to her or something of her own. She confessed to writing verse in her weaker moments, and allowed me to have the following:

I pray for blindness, that my eyes may see  
Only the light that shines upon the soul

And that no lesser love-glance strike them than  
The whole  
Effulgence of beneficent Destiny.

I pray that sense of sound may be denied,  
That Sound itself may come from that far choir  
That chant innumerable murmurings  
Of peace and love and heavenward desire.

And life I fain would lose, as life we know,  
That with Life Itself my soul may go.

Now, at least, we may hesitate before  
calling musicians narrow. That time is  
fast passing.

EMERSON WHITHORNE.

### Minnie Tracey's European Engagements

Minnie Tracey, the American singer who has won distinction in Paris, has written to a friend in New York that Fritz Steinbach, the Cologne conductor, has engaged her as soloist at one of his concerts in October. At Aix-la-Chapelle, under Professor Schwickerath, Miss Tracey will sing in Gluck's "Iphigénie en Tauride," with the Instrumental Verein.

Evelyn Fletcher-Copp, the originator of the Fletcher Kindergarten Music Method, has had a class of teachers in a rambling old barn-studio in a large orchard at Green Acre, Me., this Summer.

## HER AUDIENCES TO MAKE OWN PROGRAMS

Manager Hanson Will Try New Plan for Mme. Riss-Arbeau, the Chopin Specialist

"I have received so many inquiries about the work Mme. Riss-Arbeau is doing and how she proposes to arrange her programs that, after having given the matter careful attention, I have laid out a plan which meets with the artist's approval," said M. H. Hanson, who will manage the American tour of the noted pianist.

"Mme. Riss-Arbeau commands the Chopin compositions in their entirety. The original Parisian programs of her Chopin festival concerts given in the Salle Pleyel show this. These same programs, when played in Poland and Russia caused a sensation.

"Now, it is my plan to have the members of those clubs before which this pianist will appear decide for themselves what program of Chopin works they wish to hear.

"Mme. Riss-Arbeau will play the works desired by the majority of her audience. Let those interested send in their requests. Let these requests be sorted by a committee in the hall before the artist mounts the platform. Mme. Riss-Arbeau will then build up her program from the 'winning' works.

"This scheme will not only give the artist an opportunity to show her prowess and her deep and thorough knowledge, but it will be at the same time a highly interesting and unique test of the culture and the musical understanding of the different audiences, a test which will provide much food for reflection."

### MANHATTAN BEACH FESTIVAL

August 26 and 27 Gala Musical Dates at Oceanside Resort

August 26 and 27 were the dates set for the Music Festival at the Manhattan Beach Hotel. On the former date the Arion Club of Brooklyn gave singing concerts in the new musical pavilion, and the last day was devoted to a farewell musical celebration in honor of Lieutenant Carl E. Carleton, of the British Guards Band, who has been directing at the Beach all Summer.

Seats were engaged by delegations from the musical organizations in Greater New York, and Lieutenant Carleton issued invitations to John Philip Sousa, Victor Herbert, Arthur Pryor, Maurice Levi, Carl Edwards and other celebrated bandmasters, to be present.

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## MUSICAL CINCINNATI PLANS ITS SEASON

**Orchestral, Conservatory and Festival Managers Busy With Details of Winter's Work**

CINCINNATI, Aug. 23.—From all outward signs Cincinnati is musically dormant at present except for the concerts being given by Kopp's Band at the Zoological Gardens, the Saturday afternoon concerts at Burnet Woods, and the Sunday concerts at Eden Park, but, as a matter of fact, there is a great deal of activity among those who are making preparations for the unusually brilliant season which Cincinnati will enjoy the coming Winter.

In addition to the many recitals which, of course, will be announced from time to time during the Winter, and a special series of recitals by distinguished artists in October, there will be a series of twenty concerts by the reorganized Cincinnati Symphony Orchestra under the direction of Leopold Stokovski, with perhaps an occasional orchestral concert of popular music; concerts by the Musical Art Society and Apollo Club, under the direction of Edwin W. Glover; the annual series of the Mozart Club, a male chorus directed by Alfred Schehl, and the season will close with the nineteenth biennial May Musical Festival.

At the various music schools plans are of course being rapidly carried to completion for the beginning of the Fall term. Professor Gantvoort, of the College of Music, who has been extremely busy during the entire Summer, has left the city for a short stay in Michigan, and can perhaps enjoy his brief respite the more with the knowledge that the rooms in the Schmidlapp Dormitory at the College are already entirely filled for the Fall, and this, of course, may be taken as an indication of a record-breaking attendance.

In the office of the Conservatory of Music in Mt. Auburn the force is busy answering innumerable letters of inquiry from all over the United States, and indeed from some students in other countries, who annually come to this famous institution for instruction, and the demand for rooms in the conservatory dormitory also gives assurance of a large enrolment.

The Schuster School of Music and Dramatic Art has leased the property which was formerly occupied by the Collegiate School on East McMillan street, Walnut Hills, and has enlarged its curriculum by adding a Department of Music, which will be in charge of Alfred Schehl.

At the office of the Symphony Orchestra plans are being rapidly pushed to completion, and each week brings many new inquiries for the services of the orchestra in cities outside of Cincinnati throughout the Central States and the South.

Mr. Stokovski, who is now in the East, is expected to reach Cincinnati early in September, and will then take up the final details in connection with the programs for the season and the calling together of the musicians. F. E. E.

### SINGER CANCELS CONTRACT

**Adelaide Norwood Leaves St. Louis to Join English Grand Opera Company**

ST. LOUIS, Aug. 21.—Owing to a disagreement regarding her contract, Adelaide Norwood, who was to have appeared here for two weeks at the Suburban Garden, left the city on Tuesday. It is understood that she left for the reason that she was asked to sing at the end of the performance instead of between the first and second or second and third acts of the play. She will again tour with the English Grand Opera Company, which has been enlarged, and will, besides playing "Madama Butterfly," produce "Aida" and "Il Trovatore."

St. Louis will have the pleasure of hear-

ing the Damrosch Orchestra several times this Winter. The Morning Choral Club has just announced that it has secured Reed Miller in connection with the orchestra for the second concert; Herbert Witherspoon, a great favorite here, will be the soloist at the first concert in October.

It is with much interest that St. Louisans are watching the career of Yvonne de Treville, who has just signed a contract with the Imperial Opera in Vienna for sixty performances. She appeared here some years ago as prima donna of the Castle Square Company, and sang her way into the hearts of music lovers of this city.

Mr. Stamm, of the E. Prang Stamm School of Music, will open a department for elementary instruction for children, who will be taken as young as seven years of age. Mr. Stamm will personally direct the department.

A new school of music will be opened September 1 in the Musical Arts Building. It will be under the direction of Mrs. Robert Goldbeck, wife of the late Robert Goldbeck, who was a distinguished composer and instructor. H. W. C.

### COMPOSER-PIANIST AND SINGER ENJOY REST IN CATSKILLS



Edith Haines-Kuester and Lorene Rogers-Wells in the Catskills

Edith Haines-Kuester, composer-pianist, and Lorene Rogers-Wells, soprano, are enjoying a well earned vacation at Haines Falls, in the Catskills.

These two artists have been most successful in their joint recitals, and the coming season will be a busy one for them, as George S. Grennell, under whose management they are, has already booked many important engagements for them. They will appear before many of the leading women's clubs in the East and Middle West.

Edith Haines-Kuester is rapidly coming to the front as a composer, and has long been known as an excellent accompanist by such artists as Victor Maurel and others. Her songs have already won her a name as a composer, and several of them are being used by the leading artists. One, "Secrets," has just been accepted for publication, and will be on sale shortly. It has already had much popularity, having been sung many times from manuscript.

Lorene Rogers-Wells is an excellent interpreter of these songs, and they serve admirably in displaying her clear soprano. Her voice is fine in quality and of extensive range.

## PERFORMING "ELI" AT OCEAN GROVE, N. J.

**The Numberless Details and the Great Risks of a Festival Performance of a New Work**

OCEAN GROVE, Aug. 23.—Thousands attend the oratorio concerts at this resort, listen to the superb singing and wonder, perhaps, how much labor was expended in producing such excellent musical results. Strange to say, the apparent end, the musical work, is the least of the labor expended to bring a great oratorio to performance.

During the Winter and the Summer choruses are rehearsing in Ocean Grove and New York in preparation for the various concerts. The Ocean Grove chorus, being largely transient, and having over 1,000 members in six weeks, rehearses every night, and the New York chorus twice a week. The work of preparation over, the orchestra prepared, the three organizations must be brought together for the concert. This entails the running of a special train from New York, which accommodates 600 people; the feeding of at least that many at a banquet in Ocean Grove, the seating of 800 in ten minutes on the platform, supplying them with music and programs, and, finally, seeing that the special does not leave after the concert until all are present. Aside from the chorus, many New Yorkers take advantage of the \$1.50 rate, which pays railroad both ways, provides for supper, admits to the organ recital and gives a reserved seat for the evening performance. The orchestra and the choruses sing together for the first time on the evening of the performance.

The man who attends to these details, Tali Esen Morgan, is a master of executive ability, and sees that everything goes without a hitch. In this he is aided by able assistants, among whom may be named James Bradford, the assistant director. But it is not until all of these details are attended to that Mr. Morgan thinks of the concert, and then he has before him two hours of the hardest kind of work, directing a chorus and orchestra, soloists, solo choir, etc., in a work new to them and for the first time in public, all without a single joint rehearsal.

Such preliminary features preceded the rendition of "Eli" on Saturday last, and were all triumphantly surmounted. The work, though new to Ocean Grove, attracted a large audience that came to be bored but went away hugely delighted. The work is dramatic and full of life, and because of these characteristics, and also because of its shortness, kept the audience wide awake during the entire evening. The chorus was well prepared, and sang the difficult polyphonic choruses with clearness and excellent technical command, the chorals with a fine sonority and the dramatic passages and comments with spirit. The orchestra was especially well prepared, and played an important part in the rendition. Special mention must be made of the excellent trumpet work of Edna White, the first trumpet of the orchestra. The dramatic character of the work and the martial spirit of certain scenes required a maximum use of that instrument, and Da Costa was not chary of high notes. Miss White, however, played the part with ease and with brilliant effect.

In "Eli" the organ plays an important part, furnishing the opening prelude and reinforcing the chorus and orchestra in many places. Will C. Macfarlane handled the great instrument with discretion and with good effect.

The soloists were Marie Stoddart, soprano; Florence Mulford Hunt, contralto; Cecil James, tenor; Frederic Martin, bass, and Reinald Werrenrath, baritone. Miss Stoddart sang the well-known aria, "I Will Extol Thee," with a fine, clear quality of tone that never suffered, even in the more rapid and complicated passages, and was

loudly applauded. Her other work was quite as satisfactory. Florence Mulford Hunt completely won the listeners by the beautiful quality of her voice. Though the oratorio has less contralto work than most, Mrs. Hunt made the contralto rôle important by her rendition of its numbers.

Cecil James was compelled to bow four or five times after the dramatic "War" scene, in which the tenor, the male chorus and the entire forces participated. For a time it looked as if the oratorio would have to wait until the scene was repeated, an unprecedented happening in Ocean Grove. Mr. James fully deserved his reception, for he sang with great spirit and was in magnificent voice. Frederic Martin had little to do excepting to intone certain chants and carry on the story by means of recitative, but these he did with excellent style. His aria and the duets with other singers were smoothly done and displayed his thorough musicianship. Mr. Werrenrath sang his rôle in the first part of the oratorio with understanding and an incisive tone quality that aided him in dramatic passages.

The best work of the evening, however, was that of the director, Tali Esen Morgan. Though the work was new, he directed with such authority and understanding that it was rendered throughout with smoothness and a fine unity. The performance was even better than that of the "Elijah" a few weeks ago. A. L. J.

### TO SING OR NOT TO SING?

**The Case of Mae S. Jennings Perplexes Her Teacher and Her Manager**

Mae S. Jennings, a talented Missouri girl, possessor of a remarkable contralto voice, which has attracted the special interest of Oscar Saenger, has been anxious to face a New York audience, but both her teacher and her manager (M. H. Hanson) have urged her to wait, gain experience and "get just a little older." Miss Jennings is impatient; her fiery temperament and her ambitions chafed at the reins which held her back. Mr. Saenger quite justly feels that her voice, her talent, is too remarkable, too important to take the risks of a premature appearance.

Miss Jennings, blinded by her triumphs in smaller and less critical cities, insists upon an appearance in New York, and wishes to go to Europe, not to study, but to challenge the opinion of the old countries, as she is confident of victory. Mr. Saenger has cabled from Venice absolutely forbidding her appearance. Mr. Hanson finds himself in a delicate and difficult position—and is confronted with threats and tears in his private office.

### CARUSO A DIPLOMAT

**Tells Irish That Best English Music Is Due to Celtic Inspiration**

DUBLIN, Aug. 21.—The first week of his concert tour of a month's time being ended, Enrico Caruso, fully restored as to voice, is enjoying the earning of the \$40,000 he is to receive for his labors.

While being entertained here by the Corinthian Club he proved that with or without the aid of the Blarney Stone he was master of its art. Discussing the Irish as a musical race, he declared that the great achievements in English music usually had an Irish ancestry, unless it happened to be Welsh or Scotch. This is not incredible, considering the wealth of Irish traditional music, and Caruso has recently seen a collection of 800 Irish airs published by the Irish Royal Antiquary Society.

Completely fascinated he said he was by the charm of the melodies, and that a nation which produced treasures of song must be musical in a wonderful degree.

### New Opera by Messenger

PARIS, Aug. 21.—André Messenger, co-director of the Paris Opéra, has finished a new opera comique, "Le Roi Dagobert," the libretto of which is founded on the play which ran successfully at the Comédie Française last season. It is in four acts. Brussels will probably see its première during the coming Winter.

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## CLEVELAND TO HAVE MANY FINE CONCERTS

### Managers Plan Season's Work While Music Teachers Take Vacations for the Summer

CLEVELAND, Aug. 23.—From all indications Cleveland is to have its share of the good things, and many of the best, in the music line the coming season. One of these events is to be an appearance here of Isadora Duncan in her classic dances with the New York Symphony Orchestra, under the direction of Walter Damrosch, some time in October.

Mrs. Felix Hughes will again resume charge of the Symphony Concerts, and promises a much more interesting series than heretofore. She has opened a downtown office and placed a secretary in charge.

Sol Marcossou, the well-known violinist of this city, is again entertaining delighted audiences at Chautauqua, N. Y., where he is a favorite.

Patty Stair, for years organist of the First Baptist Church, has accepted the position of organist and choir director of the new Windemere Methodist Episcopal Church. Miss Stair is planning a series of recitals for next season.

Mrs. W. A. Knowlton, the assistant director of the Rubinstein Club, is in Italy, where she intends to devote a year to study.

Louis Rich, the violinist, has been successful in getting some of his song hits placed with several of the big musical productions to be seen in New York this season.

Adolf Liesgang, musical director of the Hippodrome last season and at one time connected with the Savage enterprises, has been engaged to direct the Tuesday Music Club of Akron, O. He will continue to make this city his headquarters and during the winter season is to make arrangements to present six grand operas in English. Mr. Liesgang is spoken of as the director of a big musical festival now being planned for next Spring.

The third German day celebration and Grand Sangerfest of the Lake Erie district of the North American Sangerbund, was held at the Central Armory last Monday, August 23.

Max Faetkenheuer, promoter and manager of the Hippodrome during the first year here and since then manager of several opera companies, has arranged to present "The Merry Widow Remarried" at the Colonial Theater, Labor Day week. Rehearsals are now under way. This will be one of the biggest productions that Manager Faetkenheuer has ever undertaken and local musical people are greatly interested.

Mrs. Herbert Gray Ashbrook, soprano, has been engaged as soloist of the Pittsburgh Festival Orchestra. Carl Bernthaler (of this city) assistant conductor to Emil Paur, is to direct fifty picked members of the Pittsburgh Orchestra for this Festival.

Almon Knowles, a young Cleveland baritone, has been having a most successful

## MISS DELLA ROCCA WITH SOUSA'S BAND

Violinist and Virginia Root Win Favor of Willow Grove Audiences



Reading from the Left: Virginia Root, John Philip Sousa and Giacinta Della Rocca

PHILADELPHIA, Aug. 23.—The Sousa concerts at Willow Grove continue to attract record audiences. With Giacinta Della Rocca, the violinist, and Virginia Root, soprano, as soloists, the concerts have aroused great enthusiasm. Miss Della Rocca closed her ten days' engagement yesterday, after a series of triumphs which must have been gratifying to this young artist.

season at Elmira, N. Y., singing leading baritone rôles with the Manhattan Opera Company.

The Heydler Trio is being organized for concert work in Ohio and nearby States. The members are Rae Ball, violinist; Charles Heydler, the well-known 'cellist; and Grace Benes, pianist.

A. H. Hurd has been re-engaged as director of the Chorus Choir of Plymouth Congregational Church.

Kathryn E. Collins, the piano teacher, is at Burlington, Iowa, until early September. Ida Jane Hough, the vocal teacher, is resting in the country. E. H. Douglass, tenor, is at Troy, O., for a short rest. Ralph

During her stay here she played Severn's "Bacchanale" three times; Mendelssohn's violin concerto twice, parts of Godard's "Romantique," the "Meditation" from "Thais" and a number of smaller pieces, always arousing storms of applause by her mastery of the violin. Rose Ford, a talented young violinist of New York, will be the soloist to-morrow.

Everett Sapp, director of the Mendelssohn Club, is spending his vacation in Illinois. Clara L. Whissen, teacher of the Virgil Piano School method here, is spending her vacation at Beverly, O. William Saal, the voice teacher, now in Europe, is expected home by September 18. W. C. Howell, the basso and teacher, is spending his vacation on short trips nearby and manages to be at his studio several half days each week. Lila P. Robeson, the contralto, has been signed for a number of oratorios and recitals in the Middle West for the coming season by Manager A. F. Wands. Miss Robeson scored a big hit as *Azucena* in "Il Trovatore" at the Euclid Avenue Gardens this Summer. Arrangements are now being made to introduce her in New York the coming Winter. A. F. W.

### Joseph, Not Clarence, Adler at the Riegelman Concert

CINCINNATI, Aug. 23, 1909.

To the Editor of MUSICAL AMERICA:

I wish to take exception to an article describing the Riegelman concert, in your issue of the 21st of this month. Therein it stated that I was the pianist of said concert. It was not I who played, but my younger brother, Joseph Adler, who is a pupil of mine. I trust that the matter will be corrected in your next issue.

Yours very sincerely,

CLARENCE ADLER.

### Pearl Benedict for Lynn, Mass.

LYNN, MASS., Aug. 23.—The Lynn Oratorio Society, Emil Mollenhauer, director, has just announced the engagement of Pearl Benedict, the New York contralto who is under the management of Walter R. Anderson, to sing the contralto rôle in the "Elijah" on December 15.

### Lillian Blauvelt to Sing in Russia

Lillian Blauvelt goes to Russia to sing in the pleasant month of December, but she will return later to delight her American admirers.

## SELECT ARTISTS FOR WORCESTER FESTIVAL

### Mlle. Gerville-Réache to be the Star of This Season's Concert-Series

WORCESTER, MASS., Aug. 23.—The dates of the Worcester music festival, which is the fifty-second, have been fixed for September 29, 30 and October 1, with the preliminary rehearsals open to the public September 27 and 28. The works to be given are: "Elijah," September 29; Berlioz's "Te Deum" and Liszt's "Missa Solemnis," September 30, and the regular artists' night comes October 1.

The star of the artists' night program will be Mlle. Jeanne Gerville-Réache, the French contralto of the Manhattan Grand Opera Company, and Oscar Seagle, of Paris, who has just come over, will be one of the Friday night artists.

The quartet for "Elijah" consists of Corinne Rider-Kelsey, soprano; Oscar Seagle, bass; Reed Miller, tenor, and Christine Miller, contralto. The instrumental part of the festival will be looked after by the Boston Symphony Orchestra of sixty pieces, and the conductor is Dr. Arthur Mees, who has been conducting the chorus of 450 all Winter, and who so successfully brought out the splendid choral effects in the works at the last festival. Dr. Mees will be assisted in conducting by Gustave Strube, of the Boston Symphony Orchestra, Franz Kneisel resigning the post of conductor of instrumental works at the close of the last festival.

### Tina Lerner for the Worcester Festival

BOSTON, Aug. 23.—Tina Lerner, the Russian pianist, has been engaged to play at the Worcester (Mass.) Music Festival and will appear there either on September 30 or October 1, the exact date not having been decided upon. D. L. L.

## CRITICISES ENGLISH CHORUSES

### Dr. Ham, of Canada, Talks on Choir Training and Has Composition Performed

TORONTO, Aug. 23.—Dr. Albert Ham, organist and choirmaster of St. James Cathedral, Toronto, has been much in evidence recently at musical functions in England. At a meeting of the Royal College of Organists on July 24 he made a speech, in which he suggested that in the Old Country they are falling behind Canada in the matter of choir training.

A London cable says: "A military march, entitled, 'Imperium et Unitas,' by Dr. Ham, Toronto, was performed for the first time by the Irish Guards Band. The piece is dedicated to Lord Strathcona."

Gilbert and Sullivan's favorite opera, "The Mikado," will be given, with sumptuous costumes, accessories, and scenery about the middle of November, by amateurs, under the direction of E. W. Schuch.

Oswald Roberts, a noted English 'cellist, has arrived in Toronto, having been engaged to play with the Symphony Orchestra for the season. Besides being an exceptional soloist and ensemble player, he has a vast experience in orchestral work, playing under such conductors as Henry Wood, Hans Richter, Frederick Cowen, and other notable men. Mr. Roberts will be heard in recital early in the season and intends to join in ensemble work with other well-known musicians.

H. H. W.

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Lucille Martin, of Evanston, Ill., has been engaged to take charge of the violin department in Ouachita Baptist College, in Arkadelphia, Ark.

Carolyn Schafer, soprano, pupil of Mme. Tealdi, is spending a few weeks at Never Sink in the Catskills. She had great success in recent concerts given at Short Beach.

Clyde Linscott, a pupil of King Clark, of Paris, and who possesses an excellent baritone, has been engaged for the vocal department of Brenau Conservatory, Gainesville, Ga.

The members of the choir of Holy Trinity Church, Middletown, Conn., spent last week at Crescent Beach enjoying a week's vacation. Organist W. B. Davis accompanied the party.

The Ohio Musical Club of fifty vocalists, who are to sing in the Seattle contest, will give a concert in Salt Lake City, on the evening of September 7, while en route home from the fair.

Mme. Grace Almy, head of the vocal department of Brenau Conservatory, in Gainesville, Ga., is studying in Paris with her teacher, King Clark. She will return to Brenau early in September.

Mrs. Frank O'Meara, contralto, of St. Paul, will appear this week in recital in that city. This will be the first appearance of this singer in any kind of a musical program since her return from Berlin.

Edwin G. Kapelmann, one of Milwaukee's prominent piano instructors, has returned from New York, where he played before Rafael Joseffy. He will open his conservatory in the fore part of September.

The Aramenti School of Vocal Music, in Seattle, Wash., has just issued its prospectus for the coming season. Mme. Julia Aramenti, the dramatic soprano, formerly of New York, is director of the institution.

Henry B. Vincent, of Erie, Pa., organist of the Chautauqua (N. Y.) Assembly, will sail for Europe immediately following the close of the Summer season. He will enter upon a course of study in London and Paris.

Amy Patterson, of Lake Charles, La., who won most enthusiastic praise for her beautiful voice from Ellen Beach Yaw, returns to Brenau Conservatory, Gainesville, Ga., to continue her studies with Mme. Almy.

Prof. Charles H. Farnsworth, director of the Department of Music, Columbia University, has prepared an article on "Music On an Accredited Basis in Universities," to be published in the New York Evening Post on October 2.

William A. Sherwood, head of the piano department of the Chautauqua music school, has been invited by Walter Damrosch to play the MacDowell concerto in A Minor with his orchestra at Ravinia Park, Chicago, on August 30.

Jean Lewis, one of New Haven's leading contraltos, while summering at Grove Beach, has been active in taking solo parts in some of the near-by churches. She was the soloist at the Westbrook Congregational Church recently.

The Mozart Männerchor, of Baltimore, held an outing at Fairview Park last Sunday, and more than one thousand members and friends were present. The Männerchor sang numerous songs in German and English for the entertainment of the guests.

The Madison (Wis.) Männerchor held a celebration in honor of Louis W. Joachim, who has been director of the society for twenty-five years. During the years of his service in the Männerchor, Mr. Joachim has raised the society to a position of prominence in the musical circles of Madison.

Mr. Baernstein-Regneas, a well-known opera and oratorio singer, who has a studio in New York, will go to Philadelphia twice a week to instruct a large class of vocal pupils. Mr. Baernstein-Regneas is a teacher of wide experience and has had great success in his work.

Gertrude Fleming, a young soprano of San Francisco, who a short time ago went to Paris for the purpose of cultivating her voice, will return to this country from Europe some time in September. She will sing in New York this Winter, and will be heard in San Francisco next year.

Miss Myrne Dudley, of the St. Paul School of Music, is spending her vacation in Paulina, Ia. Mrs. S. V. Harris, soloist of the Church of Christ, Scientist, is spending her vacation in Maine. Jessie Williams taking her place. Mrs. Bird Frost Crowell, soprano at Unity Church, is in Boston on her vacation.

One of the members of the company in support of Grace Van Studdiford, now appearing in St. Louis, is Edna Erick, of Philadelphia. Miss Erick is a soprano of whom much is expected. She sang last season with the Philadelphia Operatic Society. She is a pupil of E. Cholmeley-Jones, of Philadelphia.

At an informal musical given at the home of Hermann Rakeman, director of the Washington (D. C.) Symphony Orchestra, a delightful program was furnished by Edna Sheehy, soprano, and quartet numbers for piano and strings were played by Alice Burbage, Lee Crandall, Hermann Rakeman and Robert Cary Stearn.

Julius Neumann, pianist, of New Haven, Conn., will have charge of the Danbury pupils of Edgar C. Sherwood, of New York, during his stay abroad. Mr. Neumann will also have charge of the music this coming school year in the upper Brunswick School for Boys in Greenwich, and at the Stamford Military Academy.

The annual festival of the Arion Singing Society of Baltimore was held last week at Ellicott City, Md. The party, consisting of about 100 members and friends of the organization, journey to Ellicott City on special cars. The committee in charge consisted of George E. Leffert, George Fieling and Gustavus Gleichman.

Raymond Flasch, for sixteen years choir director and organist of St. George's Church, of Kenosha, Wis., and musical instructor in St. George's parochial school, has resigned to devote himself entirely to his insurance business. Mr. Flasch will be succeeded by J. Kessler, a musician of Dubuque, Ia., and a teacher of several years' experience.

Vessela's Italian Band, which is playing at Atlantic City during the season, is giving some excellent programs. Some of the compositions which have been played at recent concerts are: Liszt's "Hungarian" Rhapsody, No. 2; selections from "Carmen" and "Lohengrin;" Handel's Largo, and numbers by Victor Herbert, Vessela, Suppe and Offenbach.

The members of the Mozart Männerchor, Baltimore, were the guests of John Hahn, in Liberty Park, last Tuesday. A number of choruses were rendered by the society under the direction of G. W. Pohlmann. Addresses were made by Henry Gieseke, former president of the United Singers, State Senator Coady and City Councilman John Betz, Jr.

Maidie Watkin, pianist, a pupil of Etelka Utassi, of New York, and a graduate of the New England Conservatory of Music, is concertizing in New Albany, Ind. She is the daughter of W. A. Watkins, president of the Watkins Musical Agency of Dallas, Tex., and four years ago began her professional concert work, in which she has been unusually successful.

J. Alfred Pennington, director of the Scranton (Pa.) Conservatory of Music, has

announced ambitious plans for the coming season. Mr. Pennington is organist of the Elm Park Church, and his school has taken a foremost place in musical circles of Northeastern Pennsylvania, and ever since its inception, thirteen years ago, there has never been a period when it was not popular and prosperous.

Mme. Olive Fremstad, one of the country's prominent operatic singers, will be the chief attraction at the annual convention of the Wisconsin School Teachers' Association, which will be held in Milwaukee the first week in November. The concert in which Mme. Fremstad will appear will be given on the evening of November 4, under the management of Mrs. Clara Bowen Shepard, of Milwaukee.

Martini's Symphony Orchestra, assisted by Mme. P. Wallace, soprano, and Cecil James, tenor, rendered a fine program recently at Atlantic City, on the Steel Pier. The composers represented in the orchestral numbers were Massenet, Delibes, Gounod, Saint-Saëns, Grieg, Mascagni, Elgar, Pierre, Rubinstein and Verdi. Mme. Wallace sang an aria from Verdi's "Ernani," and Mr. James sang "Che Gelida Mannina" from "La Bohème," by Puccini.

A fine program was rendered by Daniel Feldmann's City Park Band in Druid Hill Park, Baltimore, recently. The numbers included Titl's "Serenade," duet for flute and horn, by H. Wiener and H. Wilhelms, and Sullivan's "Lost Chord," cornet solo by bandmaster Daniel Feldmann, assisted by Messrs. Pearson, Henry, Pfaff, Schmidt and Feldmann. The other selections were from Gounod, Bastiste, Wagner, Mascagni, Sousa, Raff and Mendelssohn.

The Baltimore Frohsinn Singing Society held its annual outing last Sunday at Benkert's Park. A feature of the gathering was the singing contest between eight quartets composed of members of the Frohsinn, Harmonie and Butchers' singing societies. There were seven prizes awarded. The judges were John A. Klein, August Schling and Louis Krauss. Five prizes were captured by Frohsinn quartets, one by the Harmonie and one by the Butchers. The committee of arrangements consisted of John Mueller, Julius Ludwig and Fritz Schweinberg.

Signor and Mme. Antonio de Grassi have returned to their Oakland (Cal.) studio after a six weeks' walking trip with the

Sierra Club. Signor de Grassi is at present an honorary guest of the Bohemian Club. Both intend to engage actively in musical pursuits during the coming season. Signor de Grassi is a graduate of Milan Conservatory in violin and harmony, and was later a pupil of Joachim in Berlin, and of Jadassohn for harmony, in Leipzig. Mme. de Grassi, who before her marriage was Winifred June Morgan, was a pupil of Sevcik, with whom she studied for two years in Prague.

A string quartet, consisting of Louis Kroll, piano; Jacques Kinsbergen, violin; Sander Kiss, viola, and Felix Boucher, cello, assisted by Mrs. Beebe, soprano, recently gave a concert at the Marlborough-Blenheim, Atlantic City, N. J. The program was as follows: Weber, Overture, "Der Freischütz;" Godard, Berceuse from "Jocelyn;" Sarasate, "Faust Fantasie," played by Mr. Kinsbergen; Beethoven, Theme and Variations; Saint-Saëns, Allegro Apassionato, piano solo by Mr. Kroll; Grieg, Notturmo; Popper, "Arlequin," cello solo by Felix Boucher; Chabrier, "Rhapsody Espana."

Anna Groff-Bryant, of the Anna Groff-Bryant Institute of Chicago, views with approval the tendency now so frequently manifested to return to a thoroughly rounded course of culture in fitting singers for the stage. In a recent interview she says: "A comparative study of the former educational system and discipline with that of to-day must convince any rational thinking man or woman that matters educationally in the singing world have been in a state of gradual decline during the past century, until it has reached a point where a reaction must follow as the only logical termination of the situation."

The German United Singers of Baltimore County have organized and elected the following officers: Henry Gieseke, president, formerly president of the German United Singers of Baltimore; W. J. Ullrich, first vice-president; Charles Kurtz, second vice-president; August Ehoff, recording secretary; G. Klotz, financial secretary; John Sause, treasurer, and Herman Kiesling, librarian. The musical committee is composed of George Billing, Henry Winkler, Charles Vogtmann and George Wachter. Meetings will be held on the third Sunday of each month. An executive committee has been appointed to draw up a constitution. There are four singing societies connected with the organization.

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## WILL SOUSA TRY GRAND OPERA NEXT?

"March King" Deliberates on One That Will Be American in Theme and Story

The example set by Reginald de Koven and Victor Herbert in abandoning the royalties of comic for the grandeur of grand opera may have the effect of inclining John Philip Sousa to take up the larger task. Herman L. Dieck, in the Philadelphia

Record, tells of his talk with the "March King" on this subject.

"It is curious," said Sousa, "that 'The Glassblowers,' my new comic opera shortly to be produced by the Shuberts, is the first opera I have written on an American theme. It was the custom, in times past, to set the scene in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting that strange and unfamiliar land. That seeming necessity for migrating no longer exists. Fifteen or twenty years ago an American personage in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be if only there was a suggestion of foreign environment in the character of dress. To-day that is changed, and so we find the American lieutenant, Pinkerton (even though he is sometimes criticised for singing so eloquently about whisky), holding a place of importance in that masterpiece, that work of genius, 'Madama Butterfly.' The American as a stage character in grand opera has received recognition, and he will continue to receive recognition, for the taste of every community in the civilized world is cosmopolitan in music, and a great composer does not write national music, in the sense that 'national' is usually understood. Some years ago, when 'The Charlatan' was produced, my work was severely criticised by one writer, because it was contended by him that there was nothing suggestive of Russia, wherein the scene was laid, in the character of music. I made it a point to see this critic, and I asked him what he meant by characteristic Russian music. He spoke of Tchaikowsky as typically Russian, but he could go no further. Then I told him that I could not accept his judgment, because, instead of instancing a particular kind of music as representative of Russia as a nation, he had only pointed to the work of one man, and declared that his work was national.

"And so it is in this country and everywhere else. National music is not a growth of the soil. A great genius like Wagner bursts upon the world. He is a product of Germany, but his music is not German national music. He is the leader, and there follow in his wake a great number of imitators—men who take up the master's ideas and do less with them than he did. People speak of a national music in this country and instance the negro melodies of the South. Were they a product of the soil? The foremost composer of these melodies was Stephen Foster, a Pittsburg man, who lived in the North and wrote of the South. No matter what the country may be, the South is always the land of romance, and so Foster, for negro minstrel performances in New York, wrote of the South, too, and he invested his music with a rare charm that was held to be typical of the South. Yet he was a Northerner, writing in the North, and he could only be writing with genius tracing the notes upon paper and without representing the nation's characteristics in his work. He was the leader, and there were myriads of imitators—lesser lights, but all writing to the same end. I remember, years ago, when I was playing the violin in Washington, Johann Strauss paid a visit to America. There was great enthusiasm over the 'Waltz King.' His waltzes were called Viennese, not because they were typical of Vienna, but because he was from that city. He had his followers, whose waltzes were called Viennese,

and when he left America there was published a waltz called 'Strauss's Autograph.' It became a great favorite, and the Viennese style was recognized and warmly praised. But it wasn't Strauss at all who wrote the 'Autograph,' but an American composer, a young fellow named Warren. He wasn't a Viennese, but he quickly got into the spirit of the Viennese school, and his work was accepted as typical.

"For some years I have had in mind the writing of a grand opera—always seeing the beginning of the actual work in the dim future. But I did have clearly in mind that the theme should be on an American subject, and that there should be something of romance in the period to be utilized in the story. For this purpose, the colonial times, with their restraint of Puritanism, seemed hardly warm enough to be inspirational, and the civil war period, with an inevitable complication in a love story with a Southerner and a Northerner as the principals in the romance would strike no new note and moreover would prevent unfettered treatment because of the necessity to avoid offense to the North or the South. So the times of Dolly Madison or of the Mexican War seemed to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive. Fifteen or twenty years ago I would have felt that the people would not want American opera, but I think differently now."

Maria Gay has been giving concerts at Ostende this month.

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